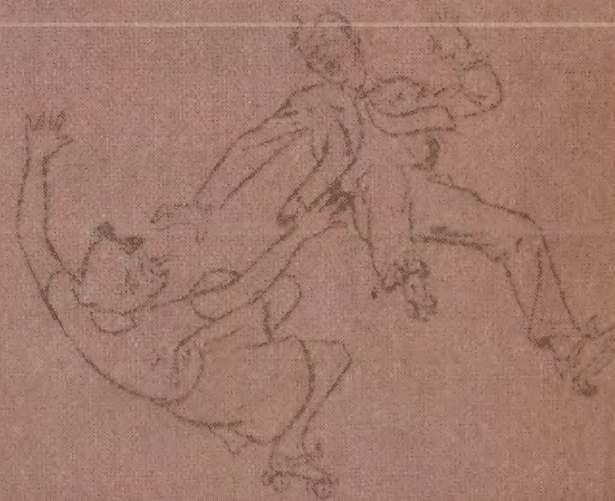


SQUARE DANCING

MAY 1970

50¢ PER COPY



THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

MARSHALL FLIPPO
(see page 11)

MORE ON SQUARE DANCE WEEK
(see page 9)

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For years teachers have been searching for a fool-proof method of introducing this wonderful activity to young people in the schools. Available methods were either sadly out of style or they required the teacher to first become a competent authority on the subject. At last we bring you a completely new concept in presenting the correct style of square dancing in an exciting and simplified package. You'll have your people actually dancing within the first few minutes. With the help of extremely simple instructions and two high quality 12" long playing records you can take a group of sixteen or sixty or more and have them dancing true Western-style dancing in their very first exposure. The student's enthusiasm grows from the initial lesson. The influence of well-recorded, up-to-date music (not "corny" or "hillbilly") and recorded calls that anyone can understand will encourage everyone to want to square dance. Creators of this method of teaching are Bob Ruff and Jack Murtha. Both are accomplished square dance callers and teachers. Both are actively involved in education. The program is produced by the Sets in Order American Square Dance Society. These records have been thoroughly field tested and are now available for classroom and home use.

AVAILABLE FROM YOUR RECORD DEALER OR:

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048

from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Please keep rating the records and telling which records are enjoyed by the dancers. 99% of my records are bought thru the mail; we are 160 miles from the nearest record shop. Since following your rating I have never had a dancer complain and I am sure the use of the ratings has increased interest and membership in our groups.

E. E. Detwiler
Moberly, Mo.

That's just one of more than one hundred letters or "feedback" that convinced us to continue the record rating systems, keys and current best seller list. See page 68. Here are a few more of the responses. — Editor.

Dear Editor:

We have found the reviews with Tempo and Key, plus the record rating, to be most helpful. Please continue.

Bob and Dorothy Brunshidle
Rochester, N.Y.


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Dear Editor:

Do *not* discontinue the record reviews! I am one of those who cannot get to a record shop and for 7 years I have been using the ratings on 95% of the records I purchase and
(Please turn to page 56)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE  VOL. XXII - NO. 5
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

Printed in U.S.A.

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12 issues of the Official Magazine.**

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STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.

RED HOT

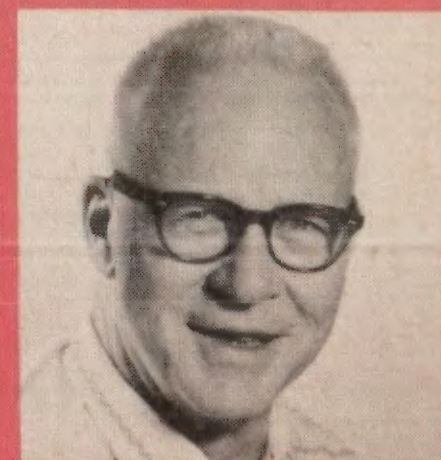
Line

PROGRESS REPORT: Support for an "official" week of square dancing September 7 through 13.....First indications of participation come from California, Illinois and Pennsylvania. Canada has just set September 13 to 19 as Square Dance Week. Perhaps in 1971 the date a week later may prove to be a wiser choice allowing for the starting of square dance classes under better weather conditions.Action is under way for a Square Dance Inaugural Ball with Pennsylvania--Delaware square dancers making a personal visit to Congressman Laurence G. Williams.

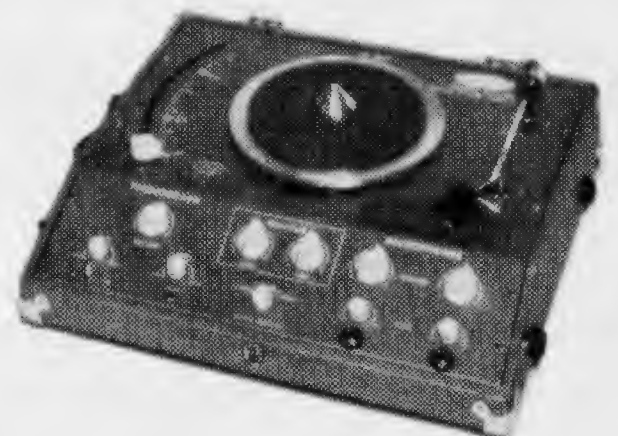
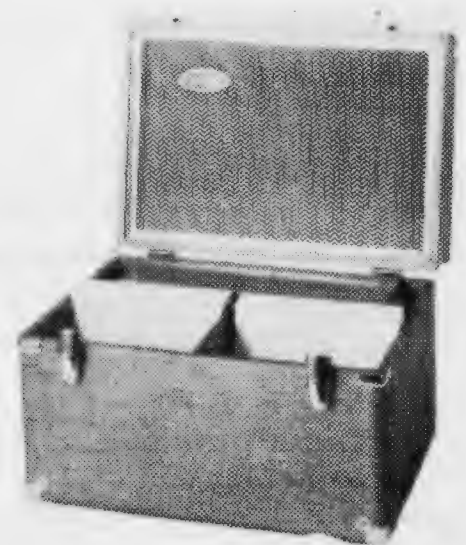
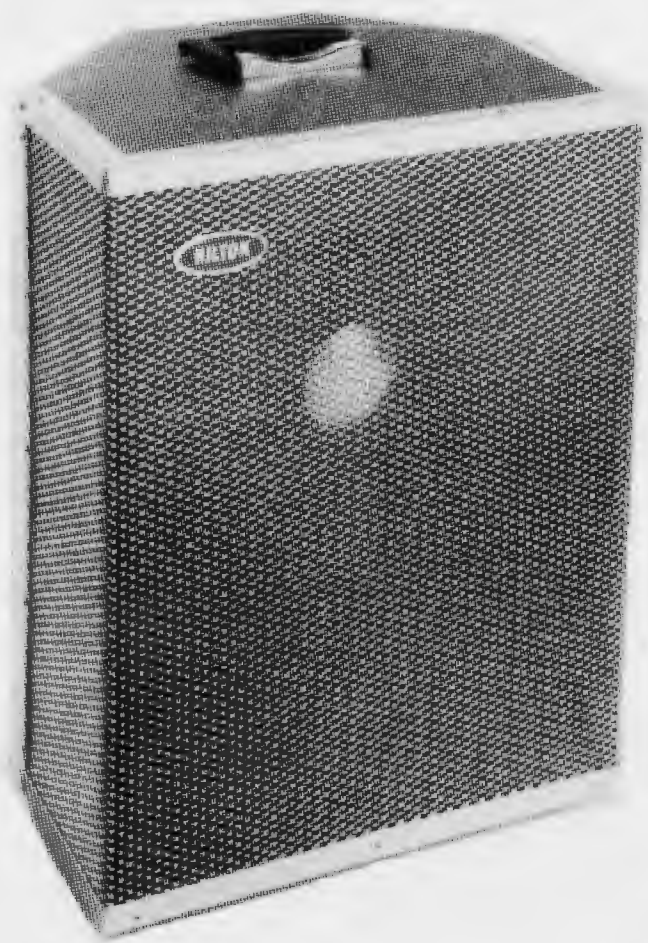
A GROWING MARKET: John Alden, Omaha, Nebraska, reports that there are now over 21 million retired citizens in the country with 75% of them physically fit for an activity such as square dancing. Already many of these people are living in specialized communities featuring regular square dance programs. A large segment of these people will become more interested in the activity if attention is given to specialized programming, slower records, and specially-trained caller-leadership....Life magazine photographers recently covered square dance activities at Sun City, Arizona as an outstandingly fine example of today's retirement community activity. This could be a big boost for square dancing--watch for it.

POSTAGE RATES: An indication that U.S. postage rates may be hiked to 8¢ shortly poses a problem for square dance clubs. In 1958 the postage rate was only 3¢ and clubs could afford to send out dance reminder notices to dancers showing minimum interest. High rates can mean that a club carrying a lot of "dead wood" on its membership roster may be needlessly spending money sufficient for two dances during the year. Spring cleaning may be an excellent time for clubs to begin to pare down lists to whom dance notices are being sent...incidentally on the subject of the mails this copy of SQUARE DANCING was put in the mail on Tuesday, May 26. If your copy does not reach you in a reasonable amount of time please notify your local post office.

PIONEER PASSES: Dan Allen, Larkspur, California, long a friend of square dancing, supporter of many Sets in Order projects and husband of SQUARE DANCING'S columnist Madeline Allen, passed away April 14, 1970. He will indeed be missed by his many friends.



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A special "Low Gear" makes volume easy to control, in small halls.

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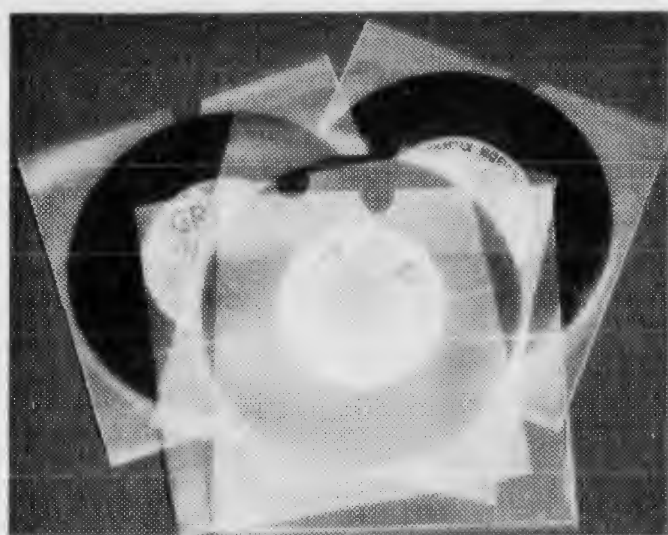
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"SKIPPING A RAINBOW" by Ralph and Jeannette Kinnane

**NEWEST
FLIP
SQUARE**

GR 14134

"RED RED ROBIN" by Singin' Sam Mitchell

RECENT ROUNDS

- 14133 Memphis Waltz/ Merry Widow
- 14132 Waltz De-Lite/ Hi Dolly
- 14131 Duet in 3/ 4 Time/ Town Tavern
- 14130 All My Love/ My Good Lady

MIXERS

- 15008 E-Z Mixer/ Dancing Matilda
- 15007 Papa Joe's Mixer/ Red Robin Mixer
- 15006 White Silver Sands/ Ginger Snap
- 15005 Everywhere Mixer/ Virginny Mixer

TOP

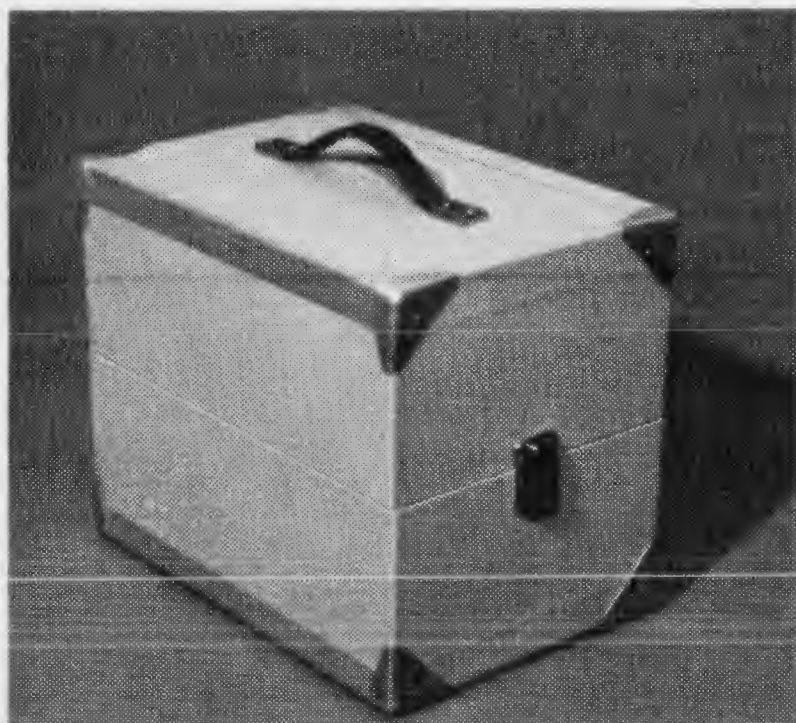
**NEWEST
FLIP
SQUARES**

TOP 25208 "I WANT A GIRL" by Paul Hartman

TOP 25209 "MUSTARD," "BYE BYE" instrumental only

We remind you: the National is next month. A great square to use at this time is

TOP 25190 "MY OLD KENTUCKY HOME" by Ray Bohn



GR 101 — RECORD AND MIKE CARRYING CASE . . . List Price \$29.00

SIGNS OF THE TIMES

Perhaps you will remember back to the early 1950's when a young future Queen of England and her Prince visited Canada. During the visit they were introduced to square dancing. The following morning newspapers around the world carried the pictures of the soon-to-be Queen of England thoroughly enjoying herself at a square dance. What happened in the following months made square dance history. Not just in Canada, but in many spots around the world people began to ask, what is this "square dancing" that Her Majesty seemed to enjoy so much?

Undoubtedly, directly or indirectly, hundreds of thousands became interested in this activity as a result of this single event. Perhaps we are seeing history repeat itself. On Tuesday afternoon, March 24th, in Auckland, New Zealand, a young Prince of Wales and his sister, Princess Anne were caught by photographers as they enjoyed themselves square dancing. In the next two days wire services throughout the world put the picture into almost every home. We'll be telling about the incident in a first-person account next month.

When the future king of a great nation square dances, when the brother of the Emperor of Japan is observed enjoying square dancing, or when anyone of this stature takes part in this activity, the world knows about it. Perhaps during this year, newspapers will record that governors of many of our states and perhaps the President himself will "discover" what a great activity this is. As a result, who can say how many may be encouraged to also become participants?

IN LIGHTER VEIN

For almost a year now we have had on our desk some of the most delightful bits of four line verse on the subject of square dancing that we've seen anywhere. We've just been waiting for the right place to display them. Their author is Beryl Frank who lives in Pikesville, Maryland. These samples from a large collection of verse give us an insight into the fun Beryl gets out of her square dancing hobby.

What's A Crowd?

A crowd is not the people
Who have come from near and far
A crowd is when three crinolines
Are squeezed into one car.

The Epitome

A dancer's rhythm
Is sublime
When he can chew
His gum in time!

Homo Sapiens, Phooey!

To err is very human
But somehow I can't forget
The night I broke the square down twice
How human can you get?

Plain Clothes Predicament

I've known my gay square dancing friend
At least a year or more
But who was that I met just now
In "civvies" in that store?

The Die-Hard

I squared up for the die-hard dance
And really truly tried
But long before the caller stopped
I found that I had died!

Dreamer

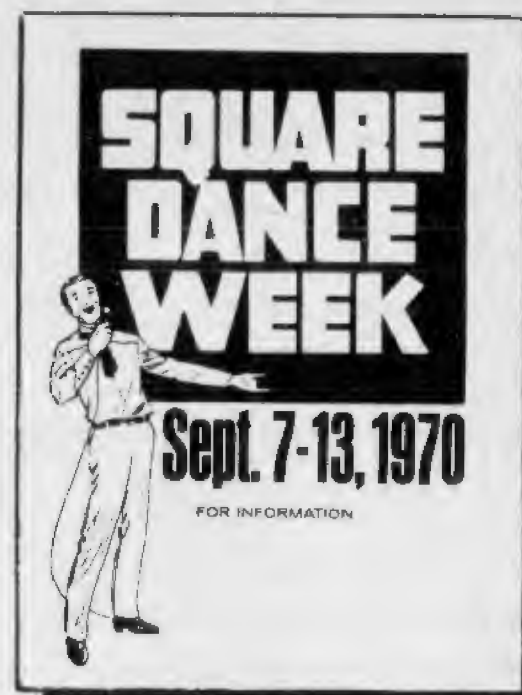
The square dance was so marvelous
Not one goof did I make
How sad that I can't dance that way
When I am wide awake!



A CONCERTED EFFORT

More on SQUARE DANCE WEEK

SEPTEMBER 7-13, 1970



HOW BIG A "ROAR" would all the square dancers in the world make if they raised their voices at the same instant, drawing attention to their hobby? Here is a good way to find out. The second week in September, starting with Labor Day and ending on Sunday, September 13th (just about the time many new square dance classes will be starting); is the target.

Alone, without assistance, your club caller can attract a certain attention to the fact that a new square dance class is about to get under way. If your club and caller along with a dozen other clubs and callers in the area work together to focus the attention of non-dancers on the square dance program, the combined efforts will indeed make a bigger dent. However, if all clubs, callers and associations pool joint exertion in one concentrated drive, those who have never been aware that such a thing as square dancing exists will suddenly be reminded every time they turn around.

Here is a perfect opportunity for associations to coordinate in one massive promotion. Many areas already have an official square dance week declared by their Governor and by heads of local government. What we are suggesting is *nothing new*. It is simply suggesting a time, the second week in September, as one week for all dancers to mark on their calendar.

It has been pointed out that in order to get any official recognition from the President in Washington, local Representatives in Congress should be approached directly. Ask them to appeal to the President for you.

Artist Charles Dillinger has created a special poster for the occasion and in coming issues of SQUARE DANCING special interest-getters designed to be handed out to non-dancers will

CHOICE OF DATES

At press time last month a last minute change of dates from the third week in September to the second was made to coincide with areas already started with special appeals going to local and state government officials. An evaluation of the success of this joint effort including the choice of dates will be made in October. Recommendations for future official square dance weeks may be contributed by all organizations interested. Your area's report will greatly aid this study. Please keep us informed.

appear in these pages. There is nothing mandatory or compulsory about this suggested program; it's just an excellent opportunity to see what square dancers everywhere, working together, can do in the way of focusing attention on this National pastime.

CONTINUING PROGRAM:

A S/D COMMEMORATIVE STAMP

Renewed interest in a drive to recognize American Square Dancing on a U.S. postage stamp is evidently springing up in various areas. In addition to writing your local representatives in Congress, a letter to the Citizens Advisory Committee, c/o the Post Office Department, Washington, D.C. 20260, will add your name to the long list on file with this group. Petition forms for your club will once again be available at The Sets In Order American Square Dance Society booth at the 19th National Square Dance Convention in Louisville, Kentucky, in June.

SQUARE DANCE WEEK



Sept. 7-13, 1970

FOR INFORMATION:



*THIS SPACE
AVAILABLE FOR
A PHONE NUMBER
OR LOCATION*

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



SQUARE DANCE WEEK

SEPT. 7-13



These posters (8½" x 11") and bumper strips (4" x 12") have been especially designed for the 1970 campaign. A uniform program in action everywhere is bound to carry with it an impact never before experienced in this activity. For ordering information please turn to page 61.



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

THE TRAVELING CALLER CONTROVERSY

With the spread of the activity in recent years, the place of the traveling caller has become widely discussed. The traveling callers who come into an area and call especially outstanding dances are a complement both to the dancers and the local callers. By showing extraordinary good judgment in programming they have proven to be an asset to the communities they visit. However, there have been problems. Unseasoned callers, many of them unsuccessful in their own areas or not completely matured in their calling ability, have written hundreds of letters to square dance contacts soliciting dates. Sometimes the results have been excellent; sometimes less than satisfactory.

Working sometimes a year or more in advance, some of the non-established callers, while confirming a few dates, have not made as many as they had hoped for. Waiting until the last minute, they have sent "regret" letters to the dates they had confirmed, thereby leaving those involved "out on a limb." With a hall rented, with publicity out and tickets sold, these people are faced with the problem of either cancelling the dance or trying the almost impossible task of making a suitable last minute replacement.

For the most part, this unfortunate situation is restricted to only a few instances, but the well-established "old pros" who make travel calling an important part of their yearly schedule suffer along with the groups that are directly affected. It is apparent that some guidelines are needed to safeguard individuals, clubs and associations. Whether the answer is the posting of a bond or some other guarantee is a project under study at the present time.

The SIOASDS, before publishing its next Traveling Callers List, would like to establish some code to serve as a protection for the square dancing public. Suggestions from individuals and groups are requested.

Cover Profile **Marshall Flippo**

The year was 1951 and our hero, recently released from Uncle Sam's Navy, became entranced with square dancing, particularly with calling. A caller-friend in Abilene who had a room filled with records, public address equipment and wire recorder, attracted daily visits from Marshall until the Texas twang eventually adjusted itself to the square dance cadence. And from this sprouted a new and different style and a caller eventually to be known around the world — Marshall Flippo.

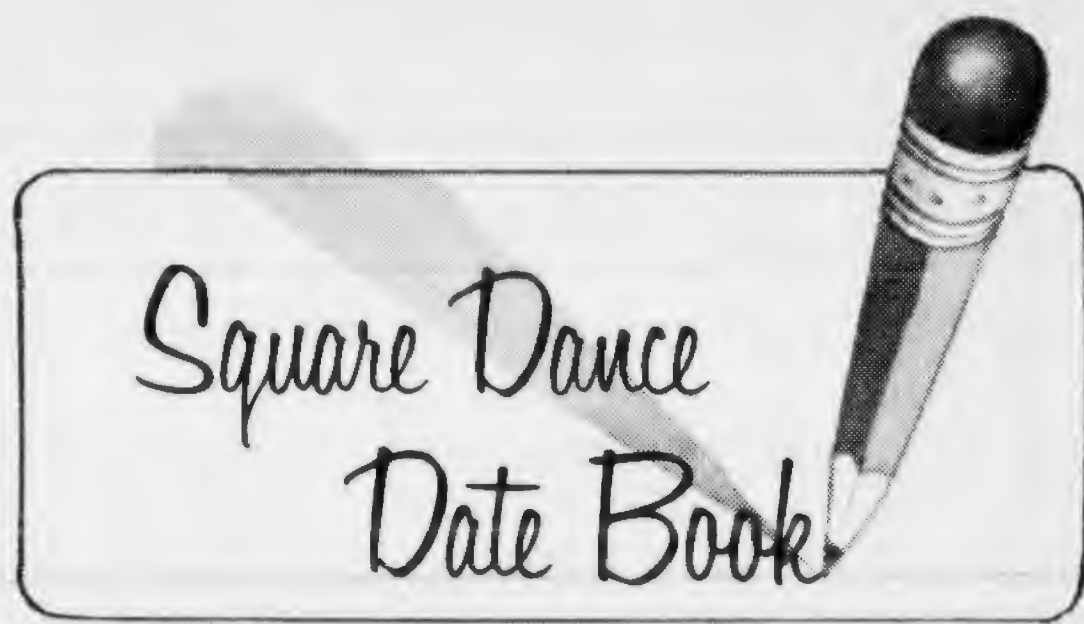
"Flip" as he is known by his tens of thousands of square dance admirers throughout the United States and Canada, and in many countries overseas where his Blue Star records have been enjoyed for more than a decade, is one of our busiest callers. "He is not just a great caller," said one of his admirers to us recently, "he is one heck of a fine person, as well." This seems to sum up the feeling of so many who have enjoyed his calling over the years.

Baseball player — short stop during his navy years for a team in the Pacific and also in semi-pro leagues — Flip is also an accomplished roller skater. With all of this behind him, his life today is centered around his wife, Necca (see page 28), his young son, John, his six months out of every year at Kirkwood Lodge and his almost six months of travel from one coast to the other. Flip is one busy boy. It is with pleasure that we add his name to The Sets In Order Square Dance Society's Hall of Fame and present the Gene Anthony original oil portrait of Marshall Flippo on our cover.



BIG EVENTS

Major events planned for 1970 in the world of square dancing form an expanded Date Book this month. Ordinarily the Date Book includes events for the current month and thru the 15th of the following month.



- May 1-2—Calgary & Dist. Assn. Frolic and Jamboree, Henry Wood H.S., Calgary, Alberta, Can.
- May 1-2—New Mexico State S/D Conven. Tingley Colis., State Fairgrounds Albuquerque, N.M.
- May 1-2—17th Ann. Yellowstone S/D Council Magic City Hoedown Shrine Audit., Billings, Mont.
- May 1-2—Kansas S/D Callers Conv., Wichita, Ka.
- May 1-2—Ill. State Festival, Springfield, Ill.
- May 1-2—Big Spgs. Festival, Senior Hi School, Big Springs, Texas.
- May 1-2—A.S.D.C.U. Ann. Spring Festival Salt Lake City, Utah.
- May 1-3—4th Gallia Co. Ann. Festival County Fairground, Gallipolis, Ohio
- May 1-3—23rd Silver State S/D Festival Centenn. Colis., Reno, Nevada
- May 2—12th Ann. Dixie Squarenaders May S/D Festival, No. Hagerstown H.S., Hagerstown, Pa.
- May 2—8th Annual Funorama, Hotel Queensway, St. Catharines, Ont., Can.
- May 2—17th Annual Graduation Ball, Esquimalt Jr. H.S., Victoria, B.C., Can.
- May 2—8th Ann. Capital Squares Cotillion Fla. State Univ. Ballroom, Tallahassee, Fla.
- May 2—5th Ann. S/D & Bull Roast Service Club, Ft. Myers, Va.
- May 3—Ann. Spring Frolic Country Maid Inn, Cudahy, Wis.
- May 8-9—1st Copper Cousins Globe Jamboree H.S. Gym & St. Paul's U.M. Church Globe, Ariz.
- May 9—30th Ann. S/D Festival Pershing Audit., Lincoln, Nebr.
- May 9—6th Atlantic Jamboree, Dartmouth, Nova Scotia, Can.

- May 9—Blossomtime Square Dance Festival, H.S. Gym, Benton Harbor, Mich.
- May 15—Big "U" Jamboree, Vernal, Utah.
- May 15-16—Spring Fling Square Dance, Rock Eagle 4-H Center, Eatonton, Ga.
- May 15-17—Missoula Fed. Ann. Spring Festival, Sentinel H.S., Missoula, Mont.
- May 15-17—11th Ann. Buckeye S/D Conven. Commodore Perry Hotel, Toledo, Ohio
- May 15-Aug. 9th—7 Camp and Dance Weekends, Windsor Woods Camp Resort, Rock Tavern, N.Y.
- May 16—11th Tulip Time S/D Festival, West Ottawa H.S. Gym, Holland, Mich.
- May 16—Titan 8's Annual Spring Festival, Jefferson Co. Fairgrounds, Golden, Colo.
- May 16-17—3rd Ann. North Country Squares Apple Blossom Festival, Plattsburgh, N.Y.
- May 17—Spring Fling, Ocean Beach, New London, Conn.
- May 17—21st Ann. Mich. S/D Leaders Spring Fest., Civic Center, Lansing, Mich.
- May 19—Special Dance Lansing Area Fed., Everett High School, Lansing, Mich.
- May 22-24—10th Annual Timberline Party, Mountain Lake House, Marshalls Creek, Pa.
- May 23—Susquehanna Valley Assn. Presidents Square-Up, Spring Gulch Square Barn, New Holland, Pa.
- May 23—20th Ann. Omaha Area S/D Festival, Livestock Exchange Bldg., Omaha, Nebr.
- May 23—Western Man., Centennial S/D Jamboree, Rec. Center, C.F.B. Rivers, Manitoba, Canada.
- May 23-24—15th Ann. Northwest Mich. S/D Festival, H.S. Gym, Traverse City, Mich.
- May 24—2nd Ann. Teen Jamboree, Platt Hi School, Meriden, Conn.
- May 29-30—Cowtown Hoedown, Woodland Park School, Sheridan, Wyo.

- May 29-31—7th Ann. Hayloft Rounders R/D Holiday, Square Dance Center, Portland, Ore.
- May 30—4th Ann. Peach Blossom S/D Festival, Canajoharie, N.Y.
- May 30—Roll-a-Ways Club All-Night Dance, Monticello, Kentucky.
- May 30—Windsor S/D Fest., Windsor, Ont., Can.
- May 30-31—17th Golden State Round Up, Oakland Auditorium, Oakland, California.
- June 4-6—11th Ann. International S/ & R/D Conven., Civic Center, Bismarck, No. Dak.
- June 5-6—5th Ann. Tennessee Square Up, Civic Audit., Gatlinburg, Tenn.
- June 5-6—Annual Lobster Festival S/D, Summerside, P.E.I., Canada.
- June 11-13—9th Ann. Toronto International S/D Conven., Royal York Hotel, Toronto, Ont., Can.
- June 12-13—16th Colo. State S/D "Pikes Peak Pow Wow," Harrison H.S., Colorado Springs, Colo.
- June 12-13—4th Ann. National Mountain-Style S/D Fest., Hoedown Island, Natural Bridge State Park, Ky.
- June 12-14—7th Ann. Idaho S/ & R/D Festival, Western Idaho Fairgrounds, Boise, Ida.
- June 12-15—11th Australian Natl. S/D Conven., Sydney, N.S.W., Australia
- June 13—Paws & Taws Rockport Centennial Celebration S/D, Rockport, Texas.
- June 13—3rd Ann. 3-Generation Dance, Community Bldg., Fgds., Hastings, Mich.
- June 13-14—3rd Ann. La Magnifique Weekend, Capitol House, Baton Rouge, La.
- June 14-20—3rd Annual Bavarian S/D Holiday, Schnaitsee, Germany.
- June 13—Hoedown Club Ann. June Bug S/D, Everett H.S. Gym, Lansing, Mich.
- June 13—2nd Annual Frontier Night S/D, D.R.A. Hall, Victoria, B.C., Can.
- June 19-21—Lac La Hache S/D Jamboree, Lone Butte, B.C., Canada.
- June 19-21—Pairs and Squares Camp Out, House of David Colony Park, Benton Harbor, Mich.
- June 19-21—20th Ann. Washington S/D Festival, Wenatchee, Wash.
- June 19-21—4th Ann. Cup of Gold Promenade, Sonora Fairgrounds, Sonora, Calif.
- June 20—7th Ann. Circle-N-Star Starlite Affair, Fanshawe Park, London, Ont., Can.
- June 20—1st Ann. Hampton Roads S/ & R/D Fest., Hampton Roads Colis., Hampton, Va.
- June 20-21—3rd Ann. Kalamazoo Area S/D Fest., Hackett H.S., Kalamazoo, Mich.
- June 23—Trail In Dance, Mike Solomon Pav., near Community golf course, Dayton, Ohio.
- June 26-27—18th Ann. Pensacola Council S/ & R/D Fest., Audit., Pensacola, Fla.
- July 2-4—3rd Annual Firecracker Int. Fest., Montreat, N.C.
- July 3—Seaway Festival Square Dance, Walker Sports Arena, Muskegon, Mich.
- July 3-5—4th Alaska Festival, Fairbanks, Alaska.
- July 10-11—5th Annual Lobster Jamboree S/D, Summerside, P.E.I., Canada.
- July 10-12—Calgary Stampede S/D Round Up, Henry Wood H.S., Calgary, Alberta, Can.
- July 11—6th Ann. Sagebrush Jamboree, Medora, So. Dak.
- July 16-18—12-Plus-1 Ann. Oregon State S/D Fest., Bend, Oregon.
- July 17-18—13th Ann. Greater New Orleans S/D Fest., The Rivergate, New Orleans, La.
- July 18—13th Ann. Rodeo Square Dance, Garberville, Calif.
- July 23-25—Thunder Bay S/D Assn. Festival Dance, Thunder Bay, Ont., Canada.
- July 24—Lansing Area Fed. Ann. Subscription Dance, Diamond Reo Clubhouse, Lansing, Mich.
- July 24-25—Black Hills S/D Festival, Rapid City, So. Dak.
- July 24-26—1st Kingston Kapers, 401 Hotel, Kingston, Ont., Can.
- July 25—Edmonton & Dist. Barbecue and S/D, Edmonton, Alberta, Can.
- July 25—Cent. Sqs. 5th Ann. Hawaiian Hula, Y.W.C.A., Clarksburg, W.Va.
- July 29—Edmonton & Dist. Klondike Days S/D, Edmonton, Alberta, Can.
- July 31—FFF Dance, Garden Center, Valdosta, Ga.
- July 31-Aug. 1—17th Ann. Penn State S/D Fest., Penn. State Univ. Campus, University Park, Pa.
- Aug. 1—Moncendel Ski Hi Stampede, Monte Vista, Colo.

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The View from Here

Jim Schnabel, Alexandria, Virginia

SQUARE DANCERS ARE A pretty relaxed lot as a rule. We don't worry much. But there is one topic that turns us on every time — our Public Image. We've been agonizing over it as long as I can remember. One of the first square dance terms I learned was Public Image. Let someone mention the magic phrase and our brows automatically furrow and we assume a dejected, discouraged air. We all agree it's a shame and tut-tut freely. But that's about as far as she goes. The next minute we're dancing happily away. All that the majority of us, as individuals, ever really do about our Public Image is worry about it. Well, should we do more? Let's look at the problem first.

You can get pretty fancy and use up a lot of time and words defining Public Image. But in its essential context it is simply the opinion of square dancing held by non-square dancers. Putting it another way, our Public Image is the picture that flashes into the mind's eye of the man on the street when square dancing is mentioned. Since there is no average man on the street, surveys and pollsters notwithstanding, no one can interpret or analyze a Public Image exactly. Nevertheless there does exist among our friends and neighbors who don't dance a palpable consensus on square dancing. The thrust of that consensus, in my opinion, gives us good reason to be concerned.

From a vast wealth of mistaken ideas and misinformation about square dancing have evolved public attitudes ranging from amused tolerance to downright antipathy and intolerance. Our Public Image comes out badly distorted. The picture is not so favorable and pleasant as it should be and is certainly not a true reflection of square dancing as we really know it to be. It doesn't help much, but most of this is not our fault. We have been victim-

ized by popular folk myths, apathy, half-truths, misleading memories, vague impressions and, most of all, by loose, uninformed talk — gossip if you will.

One of the most persistent and widespread legends, colorful, clear cut and easy for the layman to accept, is to the effect that square dancers are a rough-hewn, boisterous breed who chew tobacco, tipple freely, and stomp holes in haylofts. Just as all Europeans once thought all Americans were gangsters, some of our fellow citizens visualize us as rowdy, if harmless, primitives who get our kicks from indulging in the rough and ready pleasures of our pioneer ancestors. That stereotyped heritage from Western movies and novels is probably the most harmful element in our Public Image. One of my clubs has actually been forbidden to dance in a particular school because the principal is convinced that our hobnailed boots will ruin the floor. No amount of logical persuasion will shake his conviction. We still wear hobnails as far as he is concerned. He once heard about it some place.

I have a distinct impression that, during the 1940's and 1950's every schoolboy in the country was forced to undergo a cram course in square dancing. Now grown to manhood, he is still suffering the effects of this traumatic ordeal. I have met dozens of adults who claim that they "used to square dance back in school." They now insist with complete confidence that square dancing is based mainly on "dig for the oyster, dive for the clam," that it is danced vigorously to the scratching of a fiddle playing "Money Musk," and that the caller is the old geezer with the mouthful of mush muttering unintelligible gibberish in the background. It follows, they maintain stoutly, that since they didn't enjoy square dancing in those days they can hardly be expected to

enjoy it now. Any attempt to explain that things are no longer done that way in square dancing is futile. First impressions apparently are strongest.

I also gather that every living American has at one time or another seen the "real" square dancers on Saturday night television, clogging along a mile a minute. Just try to convince him that he doesn't know what square dancing is. Man, he's seen them in action. And he wouldn't jump around like that all night for a million dollars.

Then there are the comedians, the hyper-humorists to whom every square dancer is fair game. For example, we find square dance dress colorful, attractive, and comfortable, a large part of our enjoyment in dancing. But Western style attire to a certain breed of extrovert is irresistibly hilarious. I'd like to have a nickel for every time some jolly stranger has hailed me on the street as "Tex" or inquired loudly where I'd parked my horse. I've noticed that this doesn't happen as often to my larger and more muscular square dance peers. In the total picture I guess this sort of thing is more annoying than harmful, but it certainly doesn't do anything for our Public Image.

At the Spring Festival in Washington, D.C. a few years ago, a dozen or so couples of us sat gracing the main lobby of the Sheraton Park Hotel between dancing tips, resplendent in our very best dancing clothes. I'd say we were a representative group of Americans; certainly we were neat, clean, orderly and respectable enough. But our appearance caught the eye of one couple of hotel guests as they were leaving for an evening on the town. They approached us warily with stares of frank disbelief, inspecting us from the tips of our Western boots to the tops of our sparkling ties. Finally, in a manner reminiscent of Marie Antoinette addressing a peasant rabble, the lady inquired brightly, "Who won the contest?" We hastened to assure her that the contest was still going on and, after she was out of earshot, laughed at her ignorance. The point here is that this lady had been staying for almost three days in the same hotel where 4,500 square dancers were enjoying square dancing at its best. She had paid us no attention and when she finally did, assumed that we were contestants in some sort of Western Olympiad. She had not been sufficiently interested to really find out about us, to come into one of

the many ballrooms, or to talk with any one of the thousands of dancers. On the other hand maybe we should not have laughed. We were to blame in a way. We'd made no effort to communicate with her either.

All of these attitudes affect us individually and collectively. It is not sufficient to profess, as many of us now do, "Why should I care what outsiders think? It's a free country and I'll do what I want so long as I don't bother anyone." That may be an admirable way of looking at it in theory, but in practice it hurts square dancing. Square dancing depends on outsiders. We were all outsiders ourselves at one time. And we have to be concerned with our Public Image. It affects very significantly the number and type of new dancers coming into our movement. It affects our relationships with the community at large, and specifically with those officials and authorities upon whom we must depend for support and for facilities. It can even affect the way we regard ourselves.

It takes two to Tango. But it still takes eight to Square Dance. And therein lies one of our main challenges and a very sound reason to do more than worry about our Public Image. To keep our square dance clubs alive and healthy year after year in the face of dancer attrition we have constantly to attract new dancers into the movement. With all we've got going for us you'd think that nothing could be easier. You'd think that all we need to do is approach a likely looking couple and say, somewhat as follows: "Come with us and we'll show you the way to a brand new exciting and fun-filled life. You'll find adventure and travel. You'll wear exotic costumes. You'll make friends quickly with the nicest people in the world. You'll be healthier, happier and infinitely more relaxed and content with the world around you. And it will cost you hardly anything but a little of your TV time. Come square dance with us." At this point, if everything went according to script, the happy couple would rush off to the nearest square dance class, calling down their blessings on you. Well, we all know it doesn't happen that way. It's at this point that far, far too often we run head on into resistance, stemming largely from our Public Image. And we consider ourselves mighty lucky if we persuade the couple to become square dancers.

The question, "Should we do more to im-
(Please turn to page 65)

A Guide to Better Dancing

JUST AS IMPORTANT AS being in the right place at the right time is the necessity of being out of the path of active dancers.

As a simple example, take the call Around Just One. The head couples will Pass Thru and then separate to move around the sides. The side couples will maneuver apart allowing the actives to go between them.

As the actives continue and Pass Thru in the center and then split the outside and separate to go around one, the sides will close in and move slightly forward so that the active couples do not have to travel a great distance to walk around them.

In any movement where dancers are mov-

ing in between and around, those who are not active have a part to play. This is simply maneuvering to get out of the way so that fewer steps will be needed by those in motion.

Another instance where dancers need to be considerate by not blocking needed dancing space is following a Double Pass Thru and preceding the call First Couple Left, the Next Couple Right. If the lead couple, immediately after completing the double Pass Thru, starts to wheel in place, preliminary to going to the left, it will block for a moment or two the forward progress of the second couple. Instead, if this lead couple will move forward a step or two, then continue on to the left without wheeling in place the second couple will have ample room to move to the right without being held up.

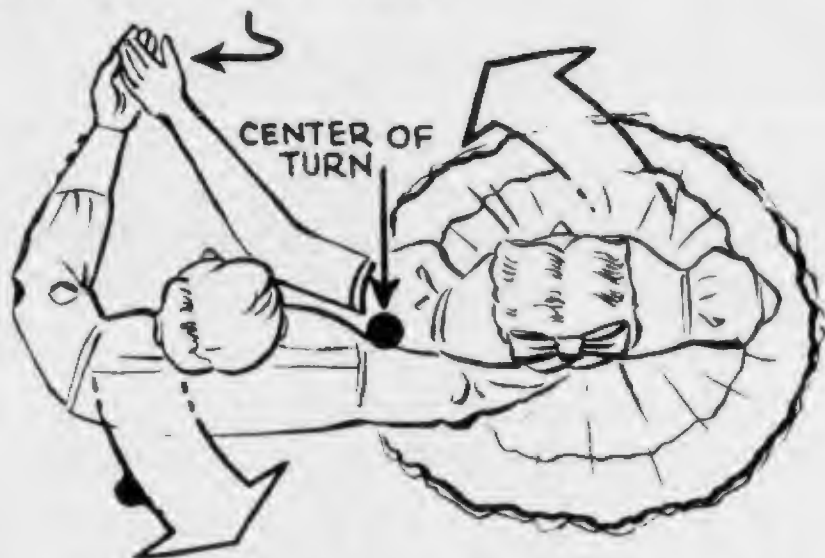
A similar instance following a Double Pass Thru is the Clover Leaf movement. Here the couples in the lead are required to separate and move in opposite directions. If, instead of turning in place and thereby blocking the way for those behind them, the actives will move forward and turn as they move away, the couples following will find ample space to execute the maneuver comfortably.

There are many instances where the actions of dancers can *complement* the movement of others. You'll find many such examples as you dance.

DRILL MATERIAL: To the rhythm of square dance accompaniment music try balancing forward-two and back-two with your partner. Hold inside hands. Men step forward on their left, ladies forward on the right, bring the inside foot forward and touch. Then move back on the inside foot, put the weight on it, and bring the outside foot back and touch. Total count is four. Try it several times. Then in your square try moving slightly in this manner so that whatever action you are to take comes from a moving start rather than from a static position. The name of the game is square *dancing* not square *standing*.

CONSIDERATE SQUARES COURTESY TURN

The man's left hand palm up with the thumb resting lightly on the lady's hand (palm down) serves as a "landing field" and is ready to direct the lady to the left, right, or straight ahead.



The center of the turn is at a spot between the two dancers. This means that the man will be backing up as the lady moves forward and the shoulders of the two dancers remain in line and adjacent throughout the maneuver. The man's right hand placed loosely at the lady's waist is not a "pusher" but serves to unite the dancers as a team. The lady's right hand may be held loosely at her waist (in the man's hand) or holding her skirt.

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THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

The Dancers

Walkthru

AN

APPROPRIATE TRIBUTE

THREE YEARS AGO THE Milwaukee Area Callers Council adopted the following resolution to show their appreciation of their "better halves." What can we add, except, gentlemen, take notice. Mothers Day is May 10th this year.

To properly pay respect and homage to the Caller's Wife and her contribution to square and round dancing; who assists the caller in many ways; who must sit back and enjoy the dance without a partner; who must agree wholeheartedly with the caller's ventures; who must travel with him as part of the caller-team at great personal sacrifice; who must forego her home and personal likes to assist the caller

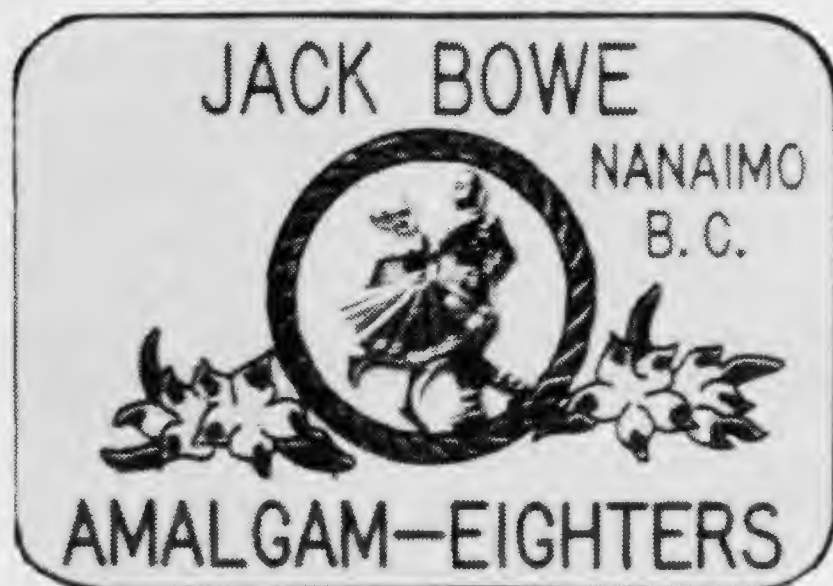
at any and all times, the following resolution is offered:

BE IT RESOLVED: That the Second Sunday of May of each year, commonly and nationally known as "Mothers Day" be set aside and further known as "Callers Wives Day." Callers wives are to be honored by this Association and/or Council with special ceremonies and intention appropriate to this purpose.

BE IT FURTHER RESOLVED: That the business of this Association/Council be abbreviated and delayed, and this day be set aside for the purpose of entertaining the wives of callers at a special dinner that day, at which time the above said ceremonies will be held.

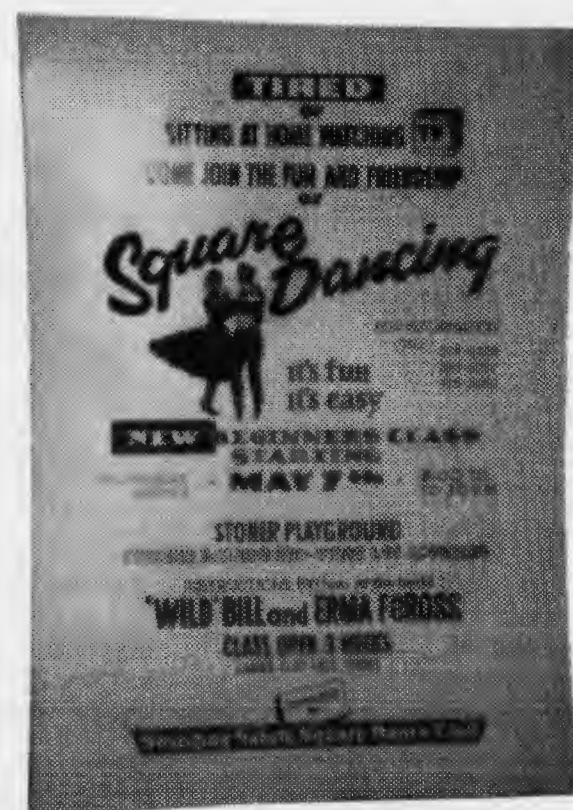
BE IT FURTHER RESOLVED: That the Milwaukee Area Callers Council does thus pay tribute to the Caller's Wife who is an integral part of square and round dancing and who is paramount to the success of our activity.

BADGE OF THE MONTH



A success story of two clubs in Nanaimo, British Columbia, doubled when the clubs joined forces and became one. Sometime ago Jim Heard, caller in the area, found he must cut down on some of this time involved in calling, and asked two of his groups, the Dogwood Dancers and the Shirts 'N Skirts to combine. They blended smoothly into one club and took the name, the Amalgam-Eighters as a title. The new badge featured the emblems of both former groups: dogwood flowers and a dancing couple. A happy ending for all involved.

IDEA DEPT.



Lee Ball of the Swingin' Saints Square Dance Club of West Los Angeles, California, designed a three-color poster for his club to use in promoting a beginners' class. The unique part of the poster is that the starting date is listed on a small card attached with paper fasteners and is removable. Thus by changing this card the same poster can be used over again.

The WALKTHRU

SOME SUGGESTIONS FOR

Planning the Big Dance



LEARNING FROM EXPERIENCE is fine but usually carries a time penalty which makes it a poor training program for rookie officers of square dance clubs." So says Chuck Fitzgerald of Binghamton, New York. But rather than stop with this sage comment, Chuck has gone a giant step further and has given much time and thought to the necessary details involved with a special square dance event.

Much of this thinking is "common sense," as he puts it, but it does take "the mystery out of planning for that special dance or party . . . or for the new and smaller club which may be venturing into a guest-caller dance for the first time." Profiting from the experience of others is a bonus available to all of us if we are willing to invest the time to hear what they have to say.

So here then are some helpful suggestions from a fellow square dancer, Chuck Fitzgerald.

Preliminary Considerations

Not all of the following may be necessary for any one dance, but it would be wise to consider this list before proceeding to the big event. Do you need a dance committee to cover the following?

Caller and Hall
Publicity
Refreshments
Decorations
Hosts
Clean-Up

When including any of the above committees, always remember that "many hands make light work."

The Date

You've now decided you're going to have a special party and its occasion is one that you hope will interest other square dancers in the

area. First on the agenda is to check the calendar. Be flexible enough to start your planning with two or three possible dates so that you can end up with one that is most agreeable to the greatest number of people. In considering the date, take a good look at where you live and what kind of weather conditions prevail. Are you selecting a time when the climate and the roads are likely to be attractive to those who may have to drive some distance?

Another point to consider at this time is contacting your local association(s) to make certain your date does not conflict with any large activity they may be planning. It also might be wise to contact neighboring area clubs to try and avoid any dance plans they may have. In this way you not only make friends thru your consideration but you also may attract these dancers to your big event.

Next check to see if the hall you want is available for the date(s) you have selected. And have you projected your thinking to the point where you know approximately how many people you will have? Be sure your hall will accommodate the maximum number you want to attract so that you will not have to find a larger hall and change your plans at the last minute.

The Caller

Now you've selected your committee, chosen a date (or dates) and a hall, and are about to find a caller. When you put out your first correspondence to the caller(s) you'd like to invite, remember the importance of an original letter. A carbon copy or a mimeographed form doesn't appear very inviting to the receiver. Be sure to cover all of the following: Date availability, indicating date preferred and second choice, time, location and rates. Request a reply by a specific time and be sure to include the name, address, phone number and area

code of the person to whom the reply should be addressed.

When a decision has been reached, then further correspondence can be instigated to be sure that both the caller and the club are clear about:

How will he arrive? Will he need to be picked up at the airport? Will his wife be coming with him? Will they be staying overnight and want housing in a motel or would they be happy to be a guest in a club member's house? Will the club be taking the caller to dinner before the dance? If so, are reservations needed and for how many?

At this time you'll also want to be sure that the club and the caller are in complete understanding as to how rounds will be handled at the dance. Is the caller prepared to take care of them? If so, will you want to send him a list of rounds being currently danced in your area? Does he have copies of these records or will the club furnish them? If the caller does not handle rounds, be sure the club makes arrangements with someone else to cover this part of the program.

Several weeks prior to the dance, again send written confirmation to the caller as to the date, place, time, fee and name and phone number of your club contact. Also confirm that someone will pick him up or, if he is driving, supply him with a map of how to find the dance.

At this time also be sure your club treasurer has a copy of all fee agreements and will be prepared to pay the caller after the evening has ended.

Publicity

Your publicity committee will work far in advance of the actual event and their planning will depend on what type of publicity they plan to use. If advertising and/or plugs are to be inserted in national or regional square dance publications, the committee will need to get these out a minimum of two months prior to the dance. Advertising in area publications will generally be accepted a month ahead of time but you'll probably want to interest and entice local square dancers with more notice than that.

A flyer should be designed. Always aim for the unusual to catch the dancer's eye. Be sure to include the what, when, where, how much, how to find it, who is calling type of information. Prepare your flyer in rough, unless you

The WALKTHRU

have an artist and/or printer in the club. Check out firms in your area which specialize in small printing jobs and see what your best way of handling a flyer will be.

Mail flyers to area clubs within driving distance of your event, as well as to your local associations and publications. Send along a covering letter of invitation with each flyer. This makes people feel wanted. Ask the clubs to post your flyer on their bulletin boards and possibly to distribute extra copies to any dancers who may have other spots available where flyers also could be posted. Ask a club to announce the event during their own dance. Follow up the flyer with a reminder letter to the club and possibly even a postcard just prior to the dance.

Consider the Following

Do you want to have door prizes to attract people to the dance?

Do you want to include a gimmick of some sort which will make the dance stick in people's minds? For example, should you announce that this is a Coffee Dance, where each club represented will donate a two-pound can of coffee? During the evening the club names will be placed in a hat and the one drawn will win all the coffee.

Will this dance be by ticket only, with no admissions accepted at the door? One feature of such a dance is to let you know in advance how many to count on for refreshments, etc. It also can avoid a financial disaster in case of sudden bad weather.

Themes and Refreshments

Be sure there are enough people on both of these committees so that no one person is exhausted by the big evening. If a theme is to be used then appropriate decorations are in order. Will these be donated, borrowed, made or purchased? How will they get to the hall? Who will put them up? Who will take them down? At what time will the hall be available to decorate? What part of the hall can be used? Can tacks be used or only masking tape? Be sure the area the caller will need is left free for his use.

Discuss the type of refreshments to be furnished. What will the temperature be in the dance area? Will cold drinks or hot or both be

(Please turn to page 82)

SQUARE DANCE DIARY by a square dancer



"All the world's a stage..." in which case all square dances are acts in one ever-changing play. Take a different theme and you have a different scene. This month it's

THE NEW SOUND SYSTEM

"NOW THAT HE'S GOT IT, WHAT'S HE GOING TO DO WITH IT?"

"WELL, THERE GOES MY EGG AND CREAM MONEY ... AND MY NEW WASHING MACHINE!"



THANKS TO

Bill Sheets
Valentine, Nebraska

We invite you to suggest a scene for Square Dance Diary and send it in.

• Chapter two



continued

The Science of Calling

By Ed Gilmore

This is the third and final section of Chapter Two and continues on from the point where Ed Gilmore left off last month. The drills shown in these sections are designed to provide built-in timing. A new caller is reminded to try these various drills just as they are presented. Remember the methods shown here are for the development of a new caller and are not intended to be a series of lessons for the new dancer. In the calling drills those words or portions of words that are underlined indicate the strong beat of the music.

Now we will construct couplets placing the commands to allow the correct number of beats (steps) for each movement.

HEADS GO FORWARD two by two
Come on back, and PASS THRU

SEP-A-RATE, AND AROUND JUST ONE
In to the middle, and PASS THRU

SPLIT TWO, AND AROUND JUST ONE
In to the middle, and CROSS TRAIL THRU

Find the corner, for a LEFT ALLEMANDE
Home you go, and WEAVE THE RING

X X X X
Weave it in and you weave it out

Meet your lady, and you PROM-EN-ADE
X X X X

Home you go and, SWING AND WHIRL
Round and around with your pretty little girl

The first movement in the above pattern is one of the most abused movements in modern square dancing. It is also one of the most often used and the most valuable movements. It is an "orientation" movement indicating who will dance with whom and where. Called frequently during a pattern it gives the momentarily confused dancer an opportunity to *get pointed in the right direction* while continuing the action for the other dancers in the set. It should only be followed by a movement requiring the dancer to go forward again in the same direction. Example: Forward and Back should not be called before Heads Promenade or Lead to The Right.

The most common mistake in the use of Forward and Back is in teaching and

calling the timing of the movement. Traditionally it was an 8 count movement involving some form of 4 steps forward and 4 steps back, usually forward 3 and touch. Some callers still teach this timing but very seldom allow the full value in calling it. It is very often called, ONE AND THREE GO FORWARD AND BACK, followed immediately by the next command. This allows one step forward and one step back creating a very rough adjustment for the dancer. Perhaps the most common use is HEADS GO FORWARD AND COME ON BACK. This allows 2 steps forward and two back which is "jerky" and uncomfortable unless called and danced as a Balance Forward and Balance Back (Step Forward, Touch, Step Back, Touch). Since 3 steps forward and 3 back are the minimum for comfort we have arrived at the 6 step value as called in your practice pattern.

SEPARATE is a command but it does not have a value in steps. It only indicates a direction so we give it as fill on the last two steps of the Pass Thru. The step value is given to the following command: Around Just One. The second Pass Thru has a value of only 2 steps because it "overlaps" the following command: Split Two. The last two steps of this Pass Thru become the first 2 steps of Split Two and since Split Two has a value of 2 steps the total for the two commands is 4 steps. You will note that Weave the Ring which is essentially Right and Left Grand without touching hands requires two more steps because of the additional travel.

Beginning with this practice pattern you will probably feel some conflict between your "sight timing" and the couplets using "step value." When you are sight timing you will find it almost impossible to give a command until the dancers are facing in the proper direction to begin the movement. When you use the above pattern you will note that you are giving the second Pass Thru command while the dancers are still walking Around One. You will have a strong inclination to wait until they are "facing in."

Discipline yourself to stay with your memorized call and you will note that by the time you finish saying PASS THRU the dancers will be facing and will move into the movement without a hesitation. If you wait until they are facing they will have to stop and wait for your next call. Remember always that the dancers should be 2 steps (beats) behind your command. This allows them a little less than one second to hear the command and translate it into action. Train your dancers not to rush the call or anticipate it. Practice this call over and over as it is the forerunner of many patterns that you will use. Alternate with sides active.

Now for another pattern using two couple action.

HEADS FORWARD AND BACK	6	SIDES FORWARD AND BACK	6
RIGHT AND LEFT THRU	6	RIGHT AND LEFT THRU	6
CROSS TRAIL THRU	4	CROSS TRAIL THRU	4
ALLEMANDE LEFT	4	CORNER SWING	6
SWING	6	PROMENADE	14

HEADS GO FORWARD just you two
Come on back, and a RIGHT AND LEFT THRU

Turn your girl X X
CROSS TRAIL THRU and find the corner.

ALLEMANDE LEFT and you go back home,
SWING YOUR OWN X X

Face to the middle and the SIDES GO FORWARD
X X come on back

GO RIGHT AND LEFT THRU across the set
X X, CROSS TRAIL THRU

Meet your corner, SWING AND WHIRL
Round and around with the pretty little girl,

NOW PROMENADE EIGHT around the ring
 While the roosters crow and the birdies sing

X X X X
 Now one and three get set to go.

Repeat for heads and finish with TWO AND FOUR GET SET TO GO. Repeat twice for the sides. This pattern results in a partner change and four times through returns original partner. You may question the 6 count swings. The Cross Trail actually takes 5 steps but since our calls must stay with multiples of two we allow only 4 in the call. Since this puts the dancers one step late we give it back to them on the swing partner plus one step to face the center. When we swing the corner and keep her for a partner we must swing once and a half (6 steps). They will make up the step lost on the Cross Trail during the Promenade.

Next, we will form lines of four and use the same combination of movements in a figure that keeps everyone active.

HEADS RIGHT	RIGHT AND LEFT	RIGHT AND LEFT
CIRCLE TO LINE 10	THRU 6	THRU 6
FORWARD AND	PASS THRU 2	CROSS TRAIL 4
BACK 6	BEND THE LINE 2	ALLEMANDE LEFT 4
	FORWARD AND	
	BACK 6	

HEADS LEAD RIGHT AND CIRCLE TO THE LEFT
HEAD GENTS BREAK WITH THE LEFT

Make a line of four, GO FORWARD EIGHT
Up to the middle and come on back,

GO RIGHT AND LEFT THRU X X
Turn your girl, and PASS THRU

BEND THE LINE, GO FORWARD EIGHT
Up to the middle and come on back,

DO A RIGHT AND LEFT THRU X X
Turn your girl and CROSS TRAIL THRU

Find the corner for a LEFT ALLEMANDE
Home you go and PROM-EN-ADE

The movement CIRCLE TO A LINE cannot be timed correctly unless the dancers are properly trained. The men who "break with the left" will have a tendency to start forward as soon as they release the left hand, long before the trailing dancers can form a line. They must be taught to walk straight out to a line, pause two beats, then go forward. In the above figure we have another example of the "overlap" of two movements; the Pass Thru and Bend The Line.

Another method of forming lines of four with couples in sequence employs the movement WHEEL AROUND. If you add the following to the above figure

you can begin with the third couplet and repeat the figure.

Prom-en-ade and DON'T SLOW DOWN
Prom-en-ade and the HEADS WHEEL AROUND

The WHEEL AROUND requires two steps and cannot be followed comfortably by a FORWARD AND BACK. While the WHEEL AROUND from a PROMENADE establishes lines of four in sequence you will note that the set has "rotated" about half. It is up to you to time the promenade home after the completion of this drill so you must know the distance to home.

We have used GRID FORMATION (around just one) and LINE FORMATION. Now we will use the COLUMN FORMATION (Two couples in the center back to back facing two outside couples). To "set up" this formation we will use the SQUARE THRU.

HEADS GO		OCEAN WAVE	4	ALLEMANDE	4
FORWARD		RIGHT AND LEFT		PROMENADE	14
AND BACK	6	THRU	6		
SQUARE THRU	10	DIVE THRU	2		
DO SA DO	6	SQUARE THRU $\frac{3}{4}$	6		

HEADS GO FORWARD two by two
Come on back and SQUARE THRU

Count four hands X X
All the way to the outside two

DO SA DO X X
Hands up make an OCEAN WAVE

Balance and a RIGHT AND LEFT THRU
X X Turn your Sue

DIVE THRU AND SQUARE THRU
Three quarters round to the same old two.

ALLEMANDE LEFT AND head for home
PROM-EN-ADE you've got your own

Fill with patter for the promenade home and repeat for the sides. In this pattern the DIVE THRU overlaps the SQUARE THRU $\frac{3}{4}$. In many other figures the SQUARE THRU $\frac{3}{4}$ will require 8 steps. At this point you should begin to think about "EQUIVALENTS." An equivalent for the SQUARE THRU would be one or more movements that begin and end in the same position with the same hand free. A good equivalent is one that requires a minimum number of steps. If too many movements are used the value of the equivalent is lost. The shortest possible equivalent for a SQUARE THRU in the above figure would be, PAIR OFF. (The two facing couples simply step forward, turn their back on their partner and end with their opposite as a partner.)

Here is an equivalent for the Square Thru that will take the same number of steps and therefore can be used in the above figure to replace the first two couplets.

HEADS GO FORWARD X X
Come on back and a RIGHT AND LEFT THRU

Turn your girl like you always do
STAR THRU AND PASS THRU

You will note that the STAR THRU and the PASS THRU in this example require 2 steps each. If we now use an equivalent for STAR THRU and PASS THRU we can use the following 4 step movement. DO A HALF SQUARE THRU to the outside two.

If we use a Right and Left Thru (6 steps), Rollaway. (2 steps) and Slide Thru (2 steps) we have another 10 step equivalent for the Square Thru.

HEADS FORWARD two by two
Come on Back and a RIGHT AND LEFT THRU

Turn your girl and ROLL A-WAY
X X SLIDE THRU

It would appear that we have only allowed 4 steps for the Right and Left Thru and 4 steps for the Rollaway. Actually we have just "borrowed" 2 steps from the Right and Left Thru to warn the dancers of an unusual following movement. Since we have not in any way changed the step requirements we must "give back" the two steps. Thus the 2 beat pause before the SLIDE THRU. We use the Slide Thru instead of STAR THRU because it can be followed with a DO SA DO with a little more comfort. This would be even more important if followed with a movement using either hand.

Most equivalents use a greater or lesser number of steps than the movement or combination of movements that they are being substituted for.

Up to this point we have used 28 movements. Most have been used in only one timing situation. The step value of each movement changes depending upon its use in a figure. Two steps may be subtracted due to an "overlap," or added due to a standing start.

Thus far we have presented a bare introduction to the problem of correct timing. If you wish to be a successful caller you will never relax in your efforts to achieve near perfect timing. It is a never ending study as we are faced with continuous changes and additions to the choreography.

Above all, be patient with yourself. As your experience grows your skill in both Sight Timing and Step Value Timing will improve. Take every opportunity to learn more about the science of calling and the psychology of "Group Leadership." Always remember: Square Dancing is a form of Social Recreation. It is *SELF ENTERTAINMENT*. The dancer's pleasure is derived from his *participation* with seven other dancers in the *satisfactory* completion of a series of figures. *In unison. In rhythm.* Good timing, good dance design, good phrasing, will greatly improve his chances of achieving *GOOD FUN!*

LEARNING AID AVAILABLE. *This is the third and last segment of Chapter Two. Ed Gilmore has provided a good collection of practice material to serve as your foundation for calling. It's not always a simple matter to convert the printed word and interpret just what the teacher has in mind, particularly with drills such as those shown here. For that reason we have produced a record with samples of some of these drills as Ed intends them to be used and the style he uses with his many callers courses. He presents the drill with a background of square dance accompaniment music; then, so that you may try the same drill yourself, ample music is provided but without Ed's voice.*

A limited number of these seven-inch, 33 $\frac{1}{3}$ RPM records have been pressed. A copy, together with instructions for its use with this chapter, is available by writing for Drill Record I, The Sets In Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048. Enclose \$2.00 for the cost of record and postage.

A Question for Teachers and Presenters

HOW DO YOU APPEAR TO OTHERS?

MANY ARTICLES AND BOOKS have been written over the years on the various principles involved in the teaching of round dancing. Everything from methods of breaking the dances down for easy assimilation by the dancers to descriptions of techniques to be used in the cueing or prompting of dances has been covered.

One item often overlooked has to do with the appearance of those presenting or "selling" the round dance. Actually it is a case of "selling," and in selling of any type the visible attitude projected by the dancers doing the presenting is all important to the eventual success of their presentation.

Let someone say "Here is a round dance that's being done in the area. We don't like it — but we feel that we should teach it to you anyway." This is an *un-selling* job of the first water. Just as negative is a sullen approach to a presentation. You won't frequently find a grouch who is a successful automobile salesman. An element of enthusiasm is all-important in the teacher's role of selling or presenting a new dance. If he is hoping for success he must at least appear to be "sold" himself.

Not long ago we had an opportunity to observe several teachers as they presented rounds that they would later be teaching to the gathering. The "old pros" were particularly noticeable: first by the choice of material they presented; second by the genuine gentlemanly characteristics of the male member of the team and his attitude toward his partner which of course was reciprocated; third, the respect with which they treated the material they were presenting. It was interesting to realize, as we watched, that these same teachers had probably shown equal enthusiasm for other rounds

they presented on previous occasions. The feeling that got across to us was that "this is the greatest dance that ever happened; you're going to really enjoy it!"

We also noticed how most of the successful teachers appeared to be unflustered and relaxed before speaking to the crowd. They waited for the the crowd's quiet attention. Particularly interesting was the fact that the person not doing the talking focused full,

ROUND DANCE STYLING



SEMI-CLOSED

POSITION

This is similar to Closed Position in that hand positions are maintained but partners turn so that each faces forward as they open out into a "V" with man's right and lady's left hips adjacent and the joined hands (man's left and lady's right) extend forward at shoulder level. These hands should be kept well up. Rear elbows should be high also.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

undivided attention on the member of the team who was doing the teaching. This teaching "trick" had an apparent and instantaneous effect on the gallery of dancers. With no unnecessary movement that would attract attention to herself the non-speaking member of the duo directed the attention of all the others to the person with the "message."

It has long been a standing joke among round dance teachers that the successful ventriloquist would make an excellent round dance teacher's partner. As the demonstration is in progress the couple appears smiling and relaxed while actually, without moving the lips, the instructor's partner is passing along some goodie, "Get ready for part D" or "Careful where you put that hand, Buster" or "There you go two-stepping that waltz again."

We have been horrified to see an instructing

couple stop in mid-stream and argue over a sequence they should have worked out before the period started. Far better in our book (and depending upon the circumstances) to stop the music and start over (often thoughts drift under the pressure of a demonstration and a fresh start will bring us back to earth).

You may be embarrassed silly over what you may feel is a garbled presentation but many times a quick recovery in a good natured attitude will put the audience more at ease than ever before and convince it that, if nothing else, you are indeed human.

As we say so frequently in the squares, regardless of how you feel you are doing, if you smile you stand a much better chance of doing a passable job. Watch the successful teachers for almost unnoticeable tricks that they put to good use.



Al and Emma Buoncristiani—Daly City, Calif.

THE BUONCRISTIANIS HAVE BEEN forever grateful to the friends who insisted they join a square dance group back in 1949; it has been such an enjoyable hobby for them.

After square dancing for several years, Al joined Jack McKay's calling class. Because of job changes he couldn't complete it and all of the Buoncristianis' dance activities were considerably curtailed.

Shortly after this round dancing became an important part of their hobby. Again they enrolled with Jack McKay, this time for round dancing and the more they learned the better they liked it. Their enthusiasm prompted Jack to ask them to look after his round dance group when he was out of town. After several times he suggested they take over the group permanently.

Al and Emma had not remotely considered teaching rounds but this was the spark that set them off. They started reading all available material on round dancing; the Hamiltons' book, "American Round Dancing," was used extensively.

The Buoncristianis' first basics class was a group from their square dance club in early 1960 and most of the group is still with them.

From here they had their ups and downs but in general they feel it was all worth while. They now have three classes per week.

They have twice been president of the Northern California Round Dance Teachers Association, serving one term as workshop chairman. They served three years as Round Dance Chairman for the Northern California Square Dance Callers Association. Their job included teaching the callers the new square dance Rounds of the Month. They also regularly teach this newly selected R.O.M. to three square dance clubs.

Emma and Al have been Round Dance Coordinators for the Golden State Roundup, a large annual Northern California square dance affair. They cue rounds for the Square Dance Stampede held every 5th Saturday in the same area.

When he is not square dancing or teaching rounds Al keeps busy as a supervisor for the telephone company in San Francisco.

A ROUNDANCE "EXTRA"

Why CONTRAS

APPEAL

to Roundancers

HAVE YOU EVER HEARD anyone in your round dance group explain, "If only the square dances, like the rounds, could be done to the phrase of music I think you would find us just as enthusiastic about that phase as we are the rounds"? Just in case you haven't already discovered it for yourself, there is an unlimited storehouse of variety waiting for you in the form of quadrilles and and contras.

What is so different about quadrilles and contras and just what are they?

Quadrilles are done in squares and contras in lines (you'll enjoy the following descriptions of contras starting on the next page).

The one big difference is the all-important part played by the musical accompaniment. In contras, for example, just as in the round dances, the dancer moves to the musical phrase. Good contra music is often quite exhilarating and the phrase is quite easy to distinguish.

In round dancing a good teacher will cue or prompt the next move *ahead* of time. For

instance he will say "Pas de Basque" taking the last two beats of a measure for his command allowing you, the dancer, to start your movement on the first beat of the next measure. It is the same in the case of contras.

The prompter or caller will say Do Sa Do on the seventh and eighth beats of a measure and you, having just finished the previous movement, will immediately start your Do Sa Do on the first beat of the next measure. Sound familiar?

It takes a teacher attuned to this principle of cueing, and a dancer able to discern the phrase of music, to accept the full challenge of this stimulating form of the dance.

Those who have discovered the pleasures of contras and quadrilles realize that another dimension of variety has been added to their collection. It breaks up the monotony of couples dancing in units of two all evening and allows them in the quadrilles to enjoy the familiar square pattern and in the contras long lines of dancers with plenty of opportunity to meet and dance with others.

Another *bonus* that comes with contras is the pleasure of styling. There's no hurry and rush. The "goal" is not simply to complete a long drawn-out movement with an Allemande Left, but the pleasure is continuous, coming with the satisfaction of moving to music, of following calls and of doing many patterns previously (in your experience, perhaps) known only in contemporary squares.

Round dance teachers, here is something to consider seriously. Round dance enthusiasts, here is another dimension of pleasure for you.

WELL FANCY MEETING YOU HERE

They say that next to square dancing you just can't beat roller skating as a means of meeting some mighty nice friends. The way Neeca Flippo met Marshall several years ago was somewhat less than formal. They collided head-on while playing broom hockey at a local roller rink in their Texas home town. By the time they had recovered and pulled themselves up from the roller rink floor the die was cast, and a beautiful "friendship" was in motion.

Neeca tells this story about Marshall which took place when their young son was born. Flip let it be known that he could take this type of national emergency in stride and didn't appear the least bit nervous, that is until he received the phone call from the hospital several hundred miles away. Flip was at Kirkwood at the time. His clothes were at the cleaners. His ready cash amounted to thirty-five cents and according to reports, for the first and perhaps only time in his life, Marshall lost the famous "Flippo Cool." At any rate, Neeca says that with the help of the square dancers at Kirkwood, he somehow made the trip successfully, far more in need of rest and tranquilizers than the new mother.

And so as we honor our cover caller again this month we take pride in honoring our cover caller's wife, also.

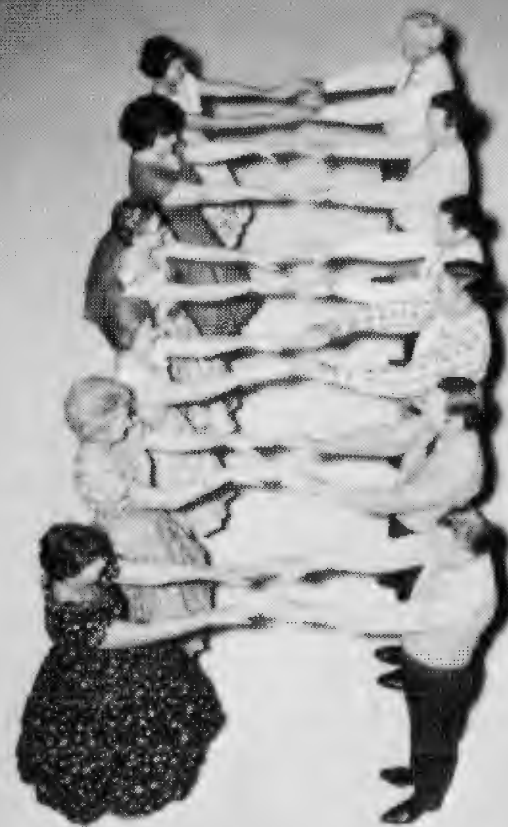




1



2



3

CONTRA TIME

THE USE OF CONTRAS AS an excellent *change of pace* is becoming more popular every day in all parts of the square dance world. "What is a contra?" "How long does it take to learn to dance contras?"

The answers are simple. Contras, though a traditional form (just as are rounds and squares) incorporate many essentials pleasing to contemporary dancers. Contras are done in lines rather than in circles or squares. Learning them is relatively quick and easy.

For a very simple explanation of how a contra is set up we'll take six couples and form a *major* contra line. The couples are facing you with a lady on the man's right as though you were standing at the head of the hall (1). To form the *lines* partners will face each other

(2). To get the proper spacing that will allow good dance movement, dancers stand approximately an arm's length apart (3) forming 2 straight parallel lines (4).

While there are various types of contras we are going to be involved with one that breaks our line of six couples into three smaller or *minor* sections. To do this, every first, third, fifth (etc.) man crosses over, changing places with his partner (5). Those who cross over are the *active dancers*. If the men will face left and the ladies right the actives will be facing *down* toward the foot of the hall while the inactives will be facing up toward the head of the hall (6).

We now have two couples (duples) facing each other and ready for action. Three of these *minor* sets are ready to work independent of each other. This is the starting set-up for a great many contras, both simple and complex.



4



5



6



1



2



3

Style Lab

CONTRA: WATERMELON TIME

ONE OF THE VERY SIMPLE contras to use the duple minor set-up (groups of two working with each other), is New Water Melon Time, created by Don Ward.

Starting with the actives having crossed over and each dancer facing his corner (1) he does a Do Sa Do (2). Taking a full eight steps he ends facing this same lady and with her does a Star Thru (3) ending once again in lines facing across (4).

Note, at this point, each active (marked with an X) has moved *down* one place in the line while all the inactives have moved *up* one place.

Having taken four steps to do the Star Thru



7



8



9



the dancers balance forward and back for another four steps. Following this, sixteen counts are used for a Ladies Chain across and back (5). Sixteen counts are used next in a $\frac{1}{4}$ Square Thru (6) with a two-time Courtesy Turn (7).

All the dancers Pass Thru (8) and do a U Turn Back (9) for another eight steps.

One of the interesting challenges of the contra is that an active dancer (X) continues to move *down* the length of the line until he reaches the end of the set. On the other hand the inactives (O) continue to move *up* the line until they have reached the top or *head*. In this example the actives and inactives having

reached the ends of their lines and having Passed Thru (8) with the other dancers, remain in place (10) as the others (those who can) do a Right and Left Thru (11). Our new head couple, previously the second in line, has now become active while our new number six couple at the foot has in effect crossed over and become *inactive* (12).

Anything that is new and unfamiliar tends to appear difficult. This contra is extremely uncomplicated and as you can see utilizes standard square dance terminology and incorporates with it the movement to music which accomplished dance enthusiasts in particular find most satisfying.



19TH NATIONAL SQUARE DANCE CONVENTION

JUNE 25, 26, 27

LOUISVILLE WILL BE HEAVENLY IN '70

Pre-Registration — In early February over 10,000 dancers had registered for the 19th National Square Dance Convention in Louisville, Kentucky on June 25-27. Optimistic registration chairmen expect another 5,000 to register before dance time and another 5,000 who will attend without being pre-registered.

Radio and Television — WHAS-TV and Radio Station will broadcast "live" from the Convention. The studio is looking for films from previous conventions or of exhibition groups which may be used to preview the live coverage. Several spot announcements and programs will also publicize the 19th National. Anyone with films to lend or needing more information on this phase may write Jim Koepper, 2100 Pulatka Rd., Louisville 40214.

Fashion Shows — Convention fashions may be viewed in the Winners Circle from 1:30 to 3 P.M. each day. On Saturday morning, June 27, the Teens will have a style show all their own, featuring regular (non-square-dance) fashions. Write Ted Smiley, 3903 Layside Dr., Louisville 40220.

More on Teens — Nationally-known callers who have registered for the Convention have been contacted for special assignments at Teen Time. A real effort is being made to have the Teen calling program an outstanding one. There will be Youth Panels, as well. Some of the subjects to be covered will be: How to Get Teen Dancing Going and Keep it Going; Teen Dancing — Special Problems and Their Solutions.

Extra-Terpsichular Activities — Square dance hosts in Louisville have planned all sorts of activities besides the square dancing for their thousands of guests. Contracts have been signed for the Belle of Louisville special "After the Dance Cruises" on June 25, 26 and 27 and

the cost will be \$8.00 per couple. Kentucky's own Colonel Sanders Chicken Dinners will be served, included in the price of the ticket. Advance registration for this event may be made with Bill Moore, 804 Denmark, Louisville 40215. The states of Oklahoma, Texas and California will host the cruises.

Also, the administration of Mammoth Cave National Park has been contacted for a dancer tour thru the caves. Another tour will be to the Fort Knox-Patton Museum-Gold Vault area. Still another will be to Calumet Farm and other points in Lexington and on to Boonesboro for a Preview of the Daniel Boone Story show.

Hospitality Room — A special Hospitality Room which will include an Organizations Roundtable will be set up at the 19th Convention. Material for displays is needed which could include achievements and accomplishments of clubs, maps of club area, by-laws, histories, scrapbooks, etc. Hand-out material to interest dancers and anything to help establish new clubs will be helpful. Contact Arthur Francis, 8012 E. 13th St., Indianapolis, Ind. 46219.

Round Dancing — The Spotlight on Rounds which will be held each morning at 10 will give round dancers an opportunity to view the dances to be taught each afternoon. Some "Quick Teach Goodies" will be programmed from 7 to 8 each evening. The over-flow crowd from the Round Dance Party at the Brown Hotel Crystal Ballroom will come out on the Roof Garden.

Convention Telephone Number — Visitors will want to make a note that the Convention telephone number is (502) 583-1970. Also, the Convention address is P.O. Box 1970, Louisville, Ky. 40201.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Kentucky

Chiefs and Squaws and Whirlaways of Paducah recently sponsored a benefit dance for one of their members, Archie Harris. Archie fell from the roof of his house while taking a Square Dance Emblem down to take to a club dance, breaking his leg, which kept him from work for some time. The benefit furnished a wonderful occasion for dancers and recipient.

— Glenn Deweese

Tank Town Twirlers at Fort Knox will host the Gold Brick Trail-In Dance on June 24 at the Tahoe Club on the Post. There will be buses to take visitors to the Gold Vault, etc. Square dancing will begin at 6 P.M., with Ray Bohn calling. The Commanding General of Fort Knox will lead the Grand March at 8 P.M. sharp. Write Bert Chole, 5896 B Adams St., Fort Knox, Ky. 40121. Other Trail Dances, etc., will be listed in the June Square Dancing Magazine.

— Gordon Jenkins

Louisiana

Baton Rouge's 21st Annual Square Dance Festival was held on April 24-25 at the Jack Tar Capital House with Harry Lackey and Bob Fisk calling, Cleo and Babe Billington on rounds.

Jim Brower will call for the South Louisiana Square Dance Council dance on May 29 at the Capital House in Baton Rouge.

— Nita Smith

D.C. Area

George Springer is the new president of the B'n'B Club of the Greater Washington Area.

He is making many plans for his term in office including a visit to Cacapon State Park; a jet chartered for the club and guests to attend the National Convention in Louisville; a new series of summer dances; and Cal Golden coming in to call for the Thanksgiving Special. Jim Copeland is regular caller for the club. —Lee Nelson

The Myer Mavericks and the Ft. Myers Service Club will hold their 5th Annual Square Dance and Bull Roast on May 2 from 5-11 P.M. Callers will be Danny Miller, Keith Gully, Tom Craddock and Jim Copeland. Dancing space is limited to 100 squares but food will need advance reservation. Write Copeland at 2510 Jamaica Dr., Alexandria, Va. 22303.

South Carolina

Charleston Swamp Stompers dance every 2nd and 4th Friday night at the Charleston AFB Service Club. Caller Jim Cosman now has a beginners class in progress with over 40 students. On June 20 Beryl Main will guest-call for the group.

— Al Bardsley, Jr.

Florida

The Overseas Square and Round Dancers 8th Annual Reunion will be held in the Colonades Beach Hotel, Palm Beach Shores, on August 13-15. A Trails End Dance at the same hotel is scheduled for August 12. These reunions are the "brainchild" of the Tex Hencelings and Ralph Hays and are held in a different part of the country each year. To qualify for attendance a dancer must have square or round danced outside the continental limits of the United States. Write Colin Walton, General Chairman, 2690 Leewood Blvd., Eau Gallie, Fla. 32935.

— Steve Stephens

Nautical Wheelers of Key West with caller Henry Purcell have changed both their location and dance night. The new location is the American Legion Home on Stock Island and the club will dance on Saturday instead of Friday.

— Mrs. Marge Rosam

Nebraska

The 14th Annual Mid-State Square Dance Festival was held on April 5 at the City Auditorium in Columbus, with callers Harold Bausch and Don Trecek; round dance leaders the Kermit Knudsens and Merle Wells'.

Bob Yerington and Bill Volner will call for the 20th Annual Omaha Area Square Dance Festival on May 23 at the Omaha Livestock Exchange Building, Bob and Dee Voshell will be in charge of the round dances. Write Jack

ROUND THE WORLD of SQUARE DANCING

Stokes, 519 Arnold Ave., Council Bluffs, Ia. 51501.
— *Earl Pirkey*

Michigan

May 23-24 are the dates for the 15th Annual Northwest Michigan Square Dance Festival in the High School Gym, Traverse City. Dub Perry and Jerry Haag will share the calling and round dance duties.
— *Dan Harrigan*

The Kalamazoo Area Square Dance Assn. is holding its 3rd Annual Festival at the Hackett High School, Kalamazoo, on June 20-21. Write Mrs. Andrew Aldrich, 211 Parchmount Ave., Parchment, Mich.

In Hastings the Michigan Ringo Swingos will present the 3rd Annual "Three Generation Dance" featuring Jack Cook, his father John Cook Sr. and son John Cook III, all calling. The Community Building is the locale.

— *Mary Burdick*

Ohio

The Do Si Do Club of Columbus sponsored a Sunday Special featuring Bruce Johnson on April 26.
— *Don Conrad*

The 11th Annual Buckeye State Convention is scheduled at the Sports Arena in Toledo on May 15-17, with the Toledo Area Callers sponsoring. Both square and round dancing will be featured. Registration form may be obtained from Paul Plehn, 534 Maple, Monroe, Mich.

Wisconsin

Bob Dawson was guest caller for the Square Rounds of the Milwaukee area on April 24. Since the original dance sold out, Bob was also scheduled to call on the following day.

— *Harve Tetzlaff*

Indiana

The Greater Indianapolis Square Dance Callers Assn. had their 18th Annual Spring Festival in Indianapolis on April 25 with a continuous dancing program from 2-11 P.M. "A Mexican Fiesta" was the theme.

— *Ruth B. Moody*

Texas

People in the "Two-by-Two" Round Dance Club of Corpus Christi are doing their thing to keep round and square dancing together. For about a year the square dance clubs have been holding a City-Wide Dance once a month on the regular meeting night of each host club in turn. Many of the round dancers also

square dance so the Two-by-Twos asked to take their turn. This they did on February 23 with the only change from the usual program being that there were two rounds between tips. This might be a pattern for other areas to follow.
— *Arthur Leslie*

California

The Gladstones of Covina will have their Anniversary Dance on May 9 with callers Ray Cox and Kenny McNabb.
— *John L. Hollinger*

On August 9, the day following the Monterey Square Dance Festival, there will be Trail-End dancing at the Portuguese Hall in Monterey. Bill Peters will conduct a Challenge Workshop in the morning; Bruce Johnson will call a Smoothie Dance in the afternoon. Write B. A. Jones, Carmel Valley, Calif. 93924.

The Garberville Chamber of Commerce invites dancers to the 13th Annual Rodeo and Western Celebration on July 18 — 10 P.M. until ????, they say — with Joe Johnston calling. Request rounds will be under the direction of Beryl and Peggy Lewis. This is a "heart of the redwoods" locale and an air show is planned for Sunday, July 19. Square dancing pilots are invited to participate. Write Beryl Lewis at P.O. Box 345, Redway, Calif. 95560.

Tennessee

The 5th Annual Tennessee Square Up will be held June 5-6 at the Civic Auditorium in Gatlinburg. The four callers will be Bill Claywell, Mac Leston, Homer Walter, Jim Wood, with Dick and Pat Whaley doing the rounds. Roy Hawes will M.C. Write Curt Payne, 101 Vernon Rd., Oak Ridge, Tenn. 37830.

President of the Chattanooga Area Square Dance Assn. is John Nieburg and Newsletter Editor is Mrs. Janet Hughes.

New York

North Country Squares will hold their 3rd Annual Apple Blossom Festival in Plattsburgh on May 16-17. Bob Cathcart, Dick Fleming and Les Heaps will be the callers and this year an Apple Blossom Queen will be chosen. Write Bob Barber, P.O. Box 305, Plattsburgh 12901.

The Whirl-A-Ways dance at McBurney Y.M.C.A. on 23rd St. in New York City every Wednesday night and are open to visiting square dancers.
— *Harry Lazar*

New Jersey

Area clubs squared up at an "All Nighter" dance in Atlantic City on April 11. Max Forsyth instigated this program some seven years ago and it has proved an enjoyable event. This

year's callers, besides Max, were Bill Kresge, Glenn Cooke, Kerry Stutzman, with the Bodines on rounds. — *Dick Boren*

Pennsylvania

The Liberty Bells and Beaus are sponsoring Camping-Dancing weekends for the following dates: May 1-3; June 5-7; July 3-5; August 7-9; Sept. 4-6; Oct. 2-4 and Nov. 6-8, with Bruce Williamson Jr. calling at all of them. Write him at Box C-311, R.D. 1, Lock Haven, Pa. 17745.

The 10th Annual Timberline Party Square and Round Dance Weekend will be held May 22-24 at Mountain Lake House, Marshalls Creek. George Peterson, Glenn Cooke, Bob McGowan and Roy Keleigh will all be calling squares; Roy and Sylvia Keleigh will teach rounds. Write Keleigh at 908 1st Ave., Asbury Park, N.J.

Hawaii

Jerry Haag and Sam Mitchell were the featured callers for the Sixth Aloha Square Dance Convention at the Hilton Hawaiian Village in Honolulu on Feb. 6-8. Don and Mary Ellen Bedient were General Chairmen for the event. Jerry and Sam took their own quota of dancers with them — 98 in all and from 13 states. The group had a tour of four islands and wound it all up with the Convention. Dave Taylor and Earle Park have been signed for the Seventh Aloha Convention on February 5-7, 1971.

— *Sherry Haag*

Ontario

Galts Swinging Eights, a very active club with special events programmed each month, participated in the Big 4 plus 1 Jamboree in Brantford in March. This was a joint effort of the Brantford Square-A-Naders, Woodstock "Y" Promenaders, Simcoe Star-A-Naders and the Swinging Eights.

— *Tom Boyd*

The 8th Annual Funorama will be held at the Hotel Queensway, St. Catharines, on May 2. Callers will be Collis Wood, club caller for the Pioneer Club, with guest callers Reath Blickenderfer and Dave Moss. A smorgasbord dinner will be a feature of this event.

The twin cities of Fort William and Port Arthur have amalgamated as of the first of the year and are now known as Thunder Bay. The new city will have a birthday party in July with square dancing big on the agenda. The dates are July 2-4.

— *Keith McRitchie*

Prince Edward Island

June 5-6 are the dates for the 5th Annual



Congratulations are in order to Janet and Mike Burnham, active caller from Waltham Abbey, Essex, England, on the arrival of a daughter. Jane Louise made her appearance on February 9, 1970 and joins her big brother, Jason (pictured above) to make the family complete.

Lobster Festival in Summerside. Gloria Roth will be the featured caller. Johnnie Roth will call for the Lobster Jamboree on July 11.

— *Ensor L. Waite*

British Columbia

Friends and members of the Frohliche Tanzer Square Dance Club of Germany, one of the largest in Europe at one time, are invited to a Reunion in Penticton on August 3-8, during the B.C. Square Dance Jamboree. There will be camping at South Beach Gardens on Skaha Lake Road for those interested. For detailed information write Chuck Jordan, long-time caller in Germany for the group, at 7576 Government Rd., Burnaby, B.C., Canada.

The Steeple Steppers of Cranbrook are holding their 6th Annual Sam Steele Celebration between August 12-16. On August 12-14 there will be street dancing with calling by local and guest callers. On August 15 the Annual Jamboree will feature caller Earle Park. On August 16 there will be a pot-luck picnic at Fort Steele Historical Museum.

Germany

The "Castle Dance," an annual affair at Heidelberg Castle, was presented on 14 February by Heidelberg Hoedowners, marking their 15th anniversary, as well. Callers were Bill Zambella and Chris Vear. Each year those who wish can try their luck at dancing a brief session on the great Perkeo Wine Keg in the castle's cellars.

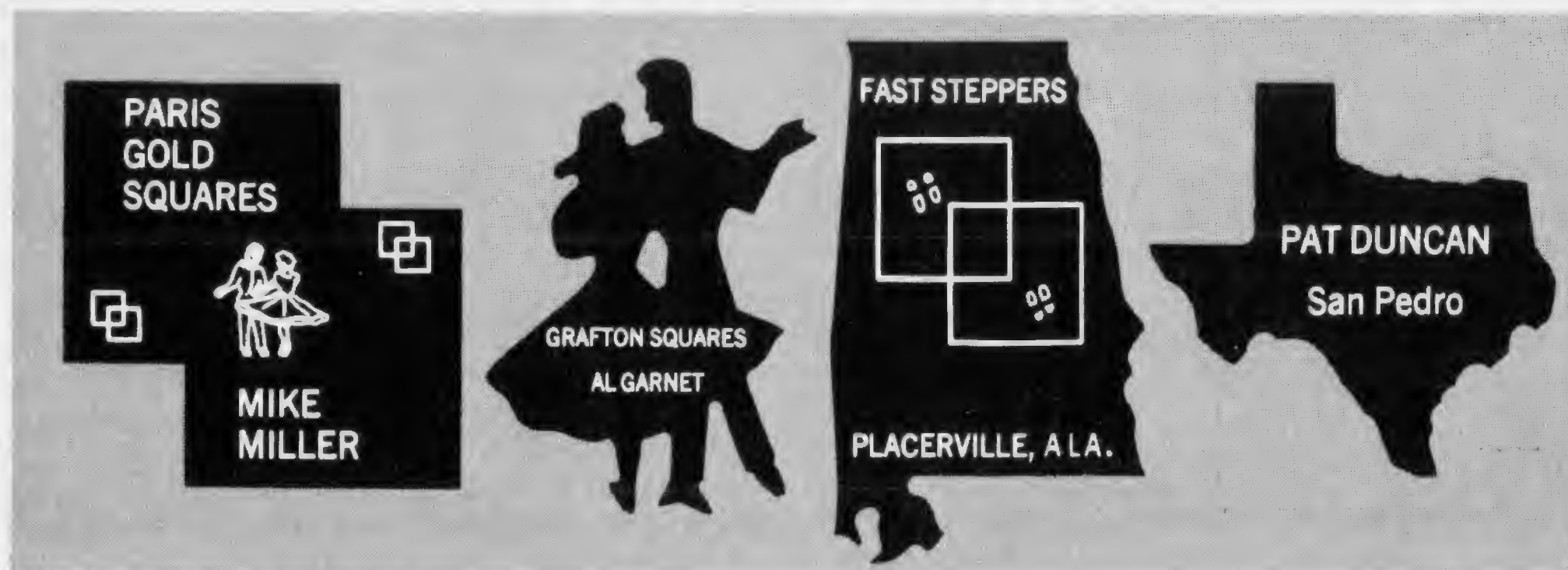
— *Jim Cholmondeley*

Ireland

The Irish Hoedowners from U.S. NAV-COMMSTA, Londonderry, Northern Ireland (Please turn to page 79)

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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



May, 1970

WHAT ARE THE REQUIREMENTS for a good call? There are many to be sure. Among them the need for smooth motion or flow. Much of the success of course depends upon the caller, and his ability to deliver the call in an intelligent and danceable manner. Equally important is his ability to select good material. Not all callers create their original material, but many spend countless hours in going over patterns in order to make them smooth and danceable. The following collection comes from Bob Brundage, Danbury, Connecticut, and though not necessarily original, the dances are ones he finds particularly pleasurable in using with his groups.

(47)

Head couples star thru
California twirl
Star thru
Right and left thru
Half square thru
U turn back
Box the gnat
Change hands
Allemande left

(45)

Four ladies chain
Heads square thru three quarters
Separate around one line of four
Pass thru
U turn back
Ends left square thru four hands
Center four square thru three quarters
Left allemande

Head couples make a right hand star
Same four a left hand star
Pass your corner take the next person
Star promenade
Men as a pair wheel around
Star thru
Double pass thru
First couple left
Next one right
Star thru
Inside men (only) U turn back
Shake hands
Pull by
Allemande left

From promenade
Heads wheel around
Right and left thru
Swing thru
Box the gnat
Right and left thru
Pass thru
Bend the line
Right and left thru
Swing thru
Box the gnat
Right and left thru
Pass thru
Bend the line
Star thru
Dive thru
Pass thru
Star thru
Cross trail thru
Allemande left

From promenade
Heads wheel around
Square thru four hands
Those in the middle
Square thru three quarters
Centers in
Cast off three quarters
(Careful now Man with Man
Lady with Lady)
Square thru four hands
Those in the middle
Square thru three quarters
Centers in
Cast off three quarters
Star thru
Square thru three quarters
Allemande left

(45)

Couple number one only bow and swing
Promenade half way
Stand behind couple number three
Side couples square thru four hands
Those who can right and left thru
Same four pass thru
Those who can right and left thru
The other four California twirl
Now the six of you split those two
Girls go right
Men go left
Follow the leader
When you get straight circle eight
Those who can right and left thru
The other four your opposite swing
Face the outside two
Allemande left

(31)
 Couples one and two right and left thru
 The other two ladies chain
 New couples one and three right and left thru
 The other two ladies chain
 New couples one and four right and left thru
 The other two ladies chain
 Sides face
 Grand square (8 counts)
 Allemande left

Heads swing thru and
 Star thru
 Circle four to a line
 Pass thru
 Wheel and deal
 Center four pass thru
 Swing thru
 Turn thru
 Allemande left

(45)
 From promenade
 Head couples wheel around
 Center four square thru four hands
 Just the ends left allemande
 Everybody right and left grand

BOB BRUNDAGE



Of the thousands who call square dances today, relatively few can boast of successfully bridging the gap from the traditional period into today's contemporary field. One of these is our feature caller, Bob Brundage. Although Bob has traveled in many areas over the past 15 or 20 years, the main concentration of his calling time is spent with a home club program. Bob and his wife, Fran, have provided inspiration and guidance over the years not only to many young callers but to dancers and dancer groups in the area. His ability to call a variety of dance types from the traditional to the latest pop release marks Bob for a continuing successful calling career.

(47)
 Promenade right hand lady
 Head couples wheel around
 Just the ends star thru
 Other four half square thru
 Split two around one to a line
 Girls with each other half sashay
 Boys with each other half sashay
 Center four half sashay
 Everybody half sashay
 Grand right and left

Couple number one face your corner
 Box the gnat
 New couples one and three cross trail thru
 Around two to a line
 (Four men—four women)
 Pass thru
 Wheel and deal
 Double pass thru
 First two left
 Next right
 Star thru
 Front couples only California twirl
 Dive thru
 Square thru three quarters
 Allemande left

Head couples half square thru
 Split two around one to a line
 Pass thru
 Ends circulate
 Center U turn back
 Star thru
 Centers in
 Cast off three quarters
 Centers left square thru four hands
 Ends star thru
 Allemande left

SIMPLE FIGURE (23)

By John N. Harris, FPO San Francisco

Men star left once around that way
 Pick up your corner star promenade
 Men back out a full turn around
 Ladies star right all around the town
 Back on out and circle to the left whirlaway
 Allemande the corner promenade your pet

SWING YOUR OWN

By Jeanne Moody, Salinas, California

Allemande left go right and left grand
 It's not so far around you go
 Heads turn thru
 Sides do sa do
 Now sides go right
 Everyone go left
 Go right and left and
 Swing your own

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Fred Christopher of St. Petersburg, Florida calls the two below, Musical Stars number One and Two.

NUMBER ONE

Number one couple stand back to back
With your corner box the gnat
New couple one and three cross trail thru
Go around two
Line up four go up and back
Pass thru face the music cloverleaf
Make two stars one like Venus
One like Mars
Turn those two stars in the night
Number one man
Pick up your maid and star promenade
(All other men pick up your maid
and star promenade)
Back right out make a ring circle left
Side couples dance forward up and back
Star thru two ladies chain
Left allemande

NUMBER TWO

Side ladies chain across the track
Number one stand back to back
With your corner box the gnat
Square your set
New one and three cross trail thru
Separate go around two
Make lines of four
Up and back pass thru
Face the music cloverleaf
Make two stars one like Venus
And one like Mars
Number one lady in
Number one man out
Change these two stars round about
(Lady slides into star where her partner was,
man slides into star where his partner was)
Girls step out men step in
Change those stars right back again
Number one man pick up your maid
Star promenade
Men roll back
Left allemande

SPIN CHAIN AND FOLD #2

By Ed Bratt, Rockford, Illinois

Sides swing thru
Spin the top
Pass thru swing thru
Cast off three quarters
Swing thru
Cast off three quarters
Spin chain thru ladies fold
Double pass thru
Centers out bend the line
Pass thru wheel and deal
Centers box the gnat
Square thru three quarters
Slide thru bend the line
Right and left thru
Cross trail to corner
Left allemande

P.T.A.

By Bruce Williamson, Lock Haven, Pennsylvania
Heads square thru
Star thru
Barge thru
Pass thru partner trade
Slide to left
Couples circulate
Wheel and deal
Star thru
Barge thru
Pass thru partner trade
Slide to left
Couples circulate
Wheel and deal
Allemande left

SINGING CALL*

TELL ME WHY MY DOG DON'T BARK

By Bill Barnett, Cedar Hill, Texas

Record: Longhorn # 181, Flip Instrumental with
Bill Barnett

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade
Ya go inside the ring
Back home you swing your honey
A great big swing
Join 'em up hands and circle left
Go walking round ya know
Allemande left your corner
Then weave the ring there Joe
*I've got an old hound dog
He's as mean as he can be
Do sa do the partner
Promenade for me
He is the meanest dog there is
Around this town
Now tell me why my dog don't bark
When you come around
*Alternate lines
He is the meanest dog there is
Around this town
Do sa do the partner
Promenade on down
He bit the postman and the milkman too
Now everyone in town is asking
Why my dog don't bark
When you come around

FIGURE:

Head two square thru
Four hands around you go
Do sa do the corner one time you go
Swing thru two by two and
The boys run to the right
Wheel and deal and
Circle four half way tonight
Dive thru square thru
Three quarters round ya go
Swing that corner girl and
Promenade her Joe
He is the meanest dog
There is around this town
Now tell me
Why my dog don't bark
When you come around

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ROUND DANCES

APRIL — Hi-Hat 872

Choreographers: Manning and Nita Smith

Comment: Interesting big band music and a three part routine for the experienced dancer. (One part has a different rhythm pattern than the other two parts).

INTRODUCTION

- 1-4 BUTTERFLY Wait; Wait; Balance L, Step/Step, Balance R, Step/Step; (1 3/4 R Face Twirl end in CLOSED) Side, Behind, Side, Front to end facing LOD in CLOSED;

PART A

- 1-4 Fwd, —, Run, 2; Fwd, —, Run, 2; Fwd, —, 1/2 R Turn end facing RLOD, 2; Back, —, 1/2 R Turn end facing LOD, 2;
5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Couple Buzz L Arnd, Close, Arnd, Close; Fwd, Side twd RLOD and turning to SEMI-CLOSED facing LOD, Rock Back, Recov;

PART B

- 1-4 Fwd, —, Pickup to CLOSED, 2; Fwd, —, Side slightly to SIDECAR, Close; Cross, —, Side, Close end in BANJO; Cross, —, Face, Close end in CLOSED M facing WALL;
5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Behind, Side, Front; Pivot, 2, (Twirl, 2 end in VARSOUVIANA facing LOD) Fwd, 2;

PART C

- 1-4 Fwd/Close, Step, Fwd/Close, Step; Fwd/Close, Step, Fwd/Close, Step; Couple Wheel L, 2, Step/Close, Step; On Arnd, 2, Step/Close, Step end facing WALL;
5-8 Unwind, 2, Step/Close, Step; Under, 2, Step/Close, Step to VARSOUVIANA; Turn, 2 end in REVERSE VARSOUVIANA facing RLOD, Step/Close, Step; Turn, 2 facing LOD, Step/Close, Step end CLOSED M facing LOD;

SEQUENCE: A-B-C-A-B-C Meas 1-7 of A Ack.

SO IN LOVE — Hi-Hat 872

Choreographers: Pat and Lou Barbee

Comment: Good danceable waltz music and a routine that is not difficult for dancers with some waltz experience.

INTRODUCTION

- 1-4 BUTTERFLY Wait; Wait; (Twirl) Side, Behind, Side; Thru, Side, Close;

DANCE

- 1-4 Waltz Away; (XIB) Roll Across, 2, 3 to LEFT OPEN; Fwd, Recov, Turn/Close facing RLOD in SEMI-CLOSED; Thru, Flare blend to CLOSED M face COH, Touch;
5-8 Fwd, Side, Close; 1/4 L Turn Pickup to CLOSED M face RLOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY M facing COH;
9-12 Repeat action meas 1-4 except to travel in RLOD;

- 13-16 Repeat action meas 5-8 except to start twd WALL and end in CLOSED M facing WALL;

- 17-20 Waltz Balance L, 2, 3; (Rev Twirl, 2, 3) Fwd Waltz RLOD; Thru, Side, Close end in OPEN facing LOD; Thru, Side, Close end in CLOSED M facing WALL;

- 21-24 Fwd, Side, (Close) Hook; Arnd, 2, 3 M facing COH; Fwd, Side, (Close) Hook; Arnd, 2, 3 end M facing WALL;

- 25-28 Repeat action meas 17-20 except to end with M facing RLOD;

- 29-32 (R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Fwd Waltz, Thru, Side, Close to BUTTERFLY;

SEQUENCE: Dance goes thru two and a half times. Step apart and ACK.

WALTZ DE-LITE — Grenn 14132

Choreographers: Louis and Mona Cremi

Comment: Good waltz music and a routine that should be quite easy for dancers with waltz experience.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

- 1-4 BUTTERFLY to OPEN Fwd Waltz; Twinkle Thru, Side, Close; Twinkle Thru, Side, Close to end BUTTERFLY M facing WALL; Front, Side, Behind;
5-8 Roll LOD, 2, 3; Pickup to CLOSED, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end in OPEN facing LOD;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Waltz Away; Spin Manuv end CLOSED M facing RLOD; (R) Waltz Turn; (Twirl) Fwd Waltz in LOD to OPEN;
21-24 Waltz Away; Pickup, 2, 3 to CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M diag WALL in SIDECAR;
25-28 Twinkle Out, 2, 3 BANJO; Cross Turn, Close, SIDECAR; (Twirl) Back, Back, Side end in BUTTERFLY M facing WALL; Thru, Side, Close to CLOSED;
29-32 Dip, —, —; Manuv, 2, 3 M face RLOD; Pivot, 2, 3 M facing WALL; Back, Side, Close;

SEQUENCE: A-B-A-B-plus Ending.

Ending: Slowly drift Apart, —, Ack.

HI DOLLY — Grenn 14132

Choreographers: Joe and Es Turner

Comment: A contemporary dance routine for experienced dancers to the tune "Hello Dolly."

INTRODUCTION

- 1-4 DIAG OPEN Wait; Wait; Apart, —, Point, —; Together to MODIFIED BANJO M facing LOD, —, Touch, —;

DANCE

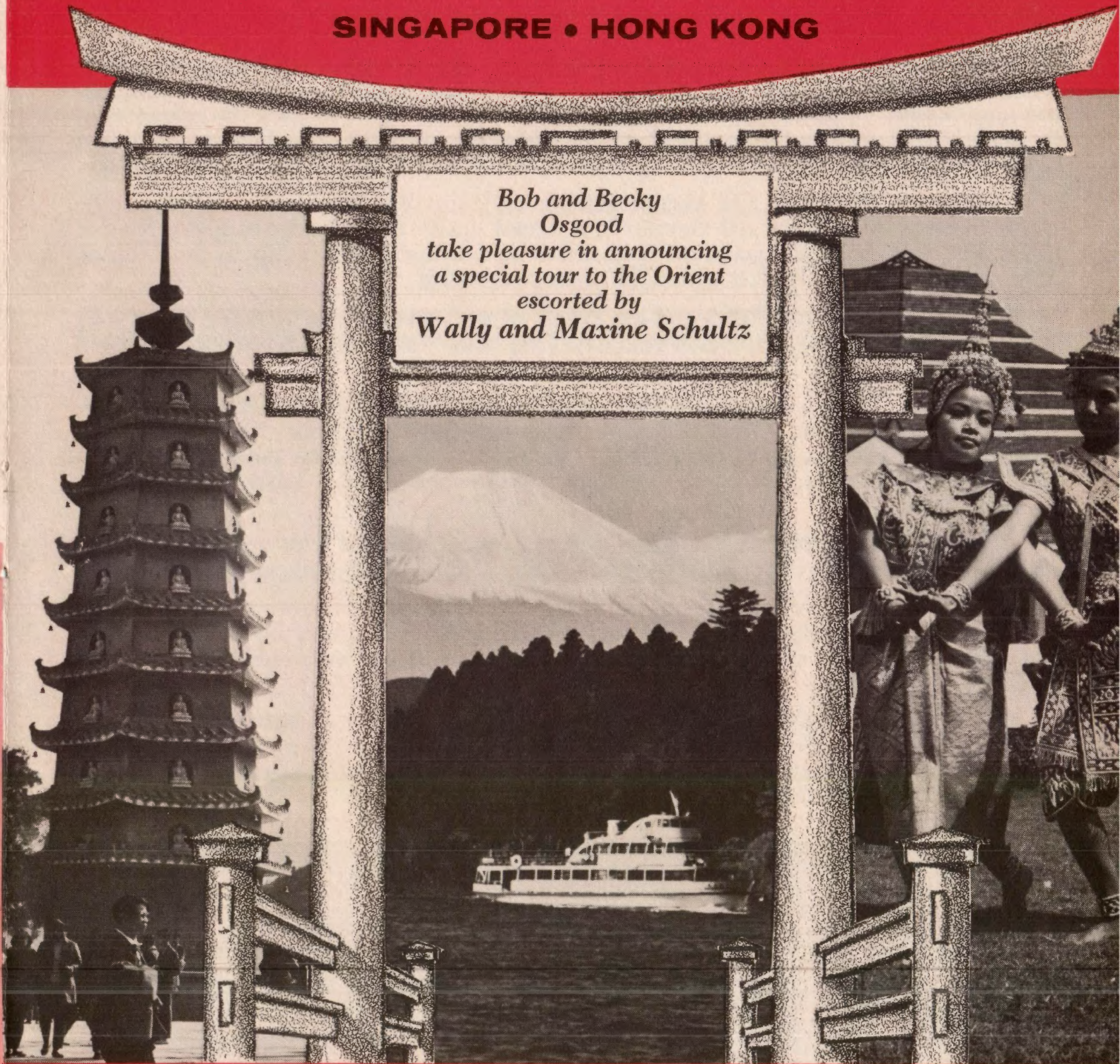
- 1-4 Fwd, Lock, Fwd, Lock; Fwd, —, Turn to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Back, —;

(Please turn to page 49)

See the Mysterious Wonders of the Far East

**JAPAN • TAIWAN • THAILAND
SINGAPORE • HONG KONG**

*Bob and Becky
Osgood
take pleasure in announcing
a special tour to the Orient
escorted by
Wally and Maxine Schultz*



**American Square Dance Workshop, Inc.
Holiday to the Orient
March 27-April 18, 1971**



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March 27-April 18, 1971

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LEADERSHIP: Wally and Maxine Schultz of Janesville, Wisconsin, will personally escort the tour. Should the size warrant it, a second square dance leader-couple will assist them. The Schultz', well-known for their active square dance leadership in the Chicago area, were ASDW tour leaders on the 1969 European swing.

FEATURES: The highlights and key points of each country are included along with ample free time to enjoy yourself in each city. Two meals — sometimes three — are included every day.

SPECIALS: There are many ASDW "extras" included such as special dinners and floor shows in Tokyo, Kyoto, Taipei, Bangkok, Singapore and Hong Kong. There are special lunches in outstanding restaurants. There's an evening with Geisha entertainment and another stop where you'll have the chance to test the comforts of a Japanese Inn in true Japanese style.

SQUARE DANCING: A wonderful evening is being planned with our square dance friends in Tokyo; an evening you'll long remember. Additional impromptu square dancing may occur along the way.

QUALITY: Everything will be the finest. Deluxe and even luxury hotels are planned. First-class train and steamer trips are planned. Your comfort and enjoyment are our prime assignment.

TOUR EXTENSION: An added plus is available for any participants who have additional vacation time. You may extend your trip either in the Orient or in Honolulu until June 27th with no additional overseas air fare. Suggestions and assistance will be extended those individuals desiring it.

THE DREAM OF A LIFETIME

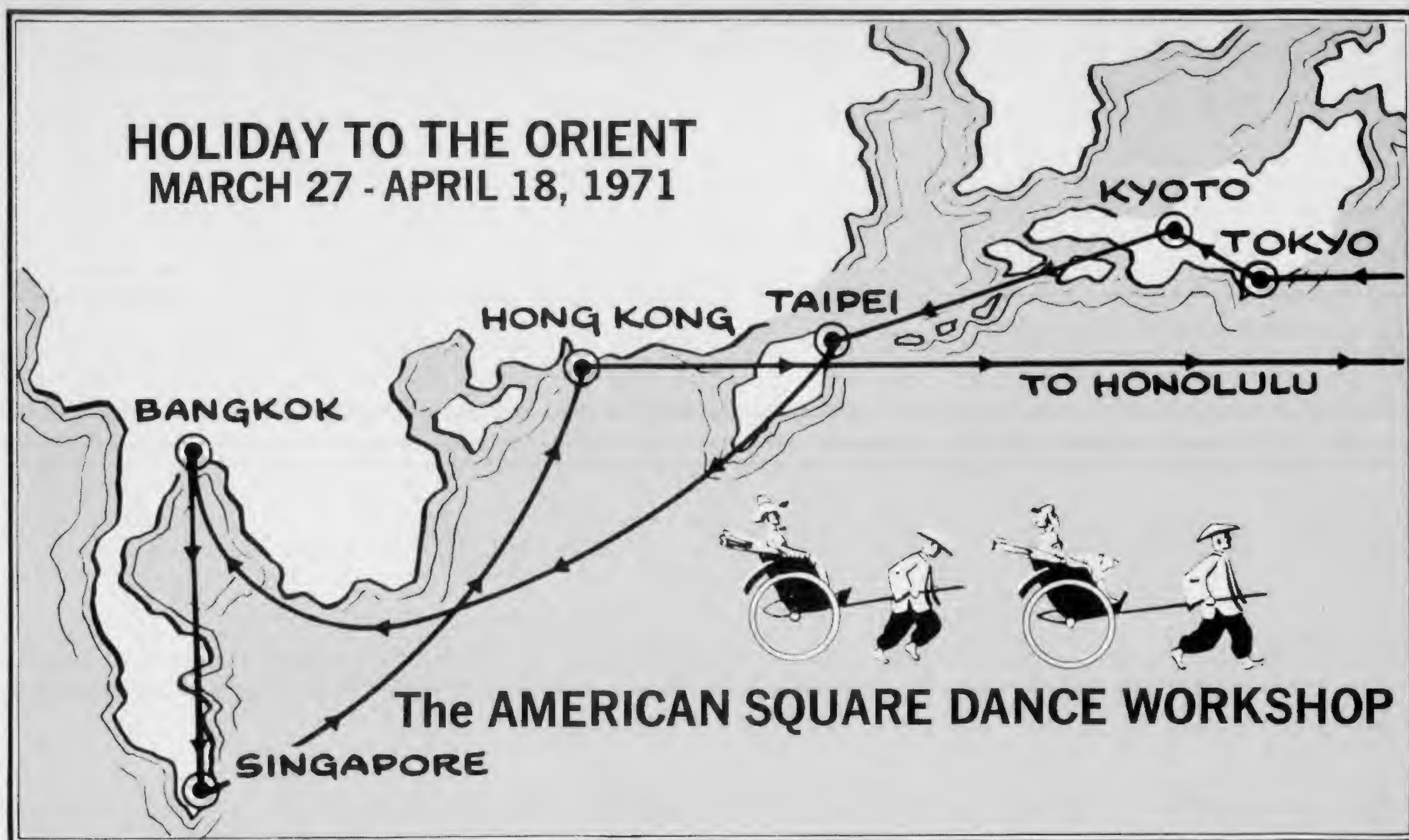
All of this plus the many wonders described in the following pages are yours when you join us on this Square Dancers Holiday in the Orient. We hope that you can come along. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club — or — perhaps the whole club. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh, yes, the cost

\$1525.00 per person from San Francisco.

Jet air transportation based on economy coach 90-days inclusive fare.

(for everything described on the following pages)



1st Day—Saturday, March 27

This morning our groups meet at the Chicago airport and other U.S. cities and fly to San Francisco where we gather for our fabulous China Airlines' flight to Tokyo. Enroute we will travel the Great Circle route, stopping briefly in Anchorage, Alaska, as we continue on toward the Orient.

JAPAN

2nd Day—Sunday, March 28

It may seem like the same day, but as we cross the International Dateline we lose a calendar day, and so we land in the late afternoon of Sunday at the Tokyo International Airport. After customs and entry procedures, we will be met by a special representative of Japan Travel Bureau, who will escort us to the NEW OTANI HOTEL.

The history of TOKYO is immensely interesting. The Tokyo of olden times was called Edo. Immediately following the Meiji Restoration of 1863, Edo became the capital of the country and its name was changed to Tokyo. Today Tokyo is a thriving metropolis. Covering an area of about 50,000 acres and with a population of more than 10,115,000, it comprises Tokyo proper which forms the center of the metropolitan area, its ten outlying minor cities, three prefectures and the Seven Islands of Izu to the south of Tokyo Bay.

3rd Day—Monday, March 29

Following breakfast at our hotel, we'll have a full day becoming acquainted with Tokyo. We'll visit the Imperial Palace Plaza, the Meiji Shrine

Garden containing more than 100,000 trees as well as its memorial picture gallery and Olympic Stadium, the Asakusa Amusement Center, Ueno Park and the Korahuen Judo Hall, and the Tokyo Tower, taller than the Eiffel Tower. We'll have a barbecue luncheon today in the beautiful Chinzan-So Gardens. In the evening we'll enjoy a late dinner at the Imperial Theatre, as we watch their fabulous floor show.

4th Day—Tuesday, March 30

Today is not scheduled so that we may spend it as we wish. Shopping is excellent in Tokyo and the decor of local department stores is a joy to behold. In the evening we'll join with our square dance friends of Japan for a memorable square dance party.

5th Day—Wednesday, March 31

This morning our motorcoach will take us to the Asakusa Station where we board the Tobu express train for Nikko. Passing through the traditionally beautiful Japanese pastoral countryside, we arrive at Nikko where we will visit the Toshogu Shrine with its vermilion-painted Sacred Bridge, the fabulous Yomeimon Gate as well as seeing other priceless art treasures. Following lunch, we'll proceed to Lake Chuzenji and Kegon Waterfalls to enjoy the natural beauty of the Nikko National Park. We'll return to our hotel in Tokyo in time for dinner.

6th Day—Thursday, April 1

This morning we board our plane for an even closer look at Japan. Perhaps if we're fortunate we may see the familiar snow-capped peak of

Mount Fuji. After landing in Osaka our comfortable motorcoaches drive us near the site of Expo 70 and eventually to our destination, Kyoto and the Miyako Hotel.

KYOTO, 320 miles west of Tokyo, was the capital of Japan for more than ten centuries. It is often called the cradle of the culture of ancient Japan and many imposing shrines, temples and palaces attest to the splendor of its bygone days.

7th Day—Friday, April 2

Today, we have two half-day sightseeing tours of the "Classic City." In the morning our motorcoach takes us to Sanjusangendo Hall erected in 1251, Kiyamizu Temple and Heian Shrine with its "Shino-en" gardens. After lunch at our hotel we visit the Old Imperial Palace, Niho Castle and Golden Pavilion, Higashi and Nishi Honganji Temple. Also this afternoon we will attend Kyoto's famous "tea ceremony" and enjoy a lesson in Japanese flower arranging. This evening is at leisure.

8th Day—Saturday, April 3

All day at leisure in this mecca for shoppers. This evening we will attend a traditional Sukiyaki dinner party with special Geisha and Maiko girl entertainment.

9th Day—Sunday, April 4

After a leisurely, unplanned morning where folks may catch up on their sleep, we will board our motorcoach and travel to KOBE to board an afternoon steamer for a never-to-be-forgotten trip on Japan's Inland Sea to TAKAMATSU, chief port on Shikoku Island for communication with the Mainland. We will spend the night at the KAWAROKU INN where we will sample typical Japanese comfort.

Japan's Inland Sea is a winding stretch of seawater about 260 miles long and ranging in breadth from 2½ to 40 miles. The sea is shallow, 10 to 40 fathoms at the deepest part. The water is a deep green and placid as a mirror.

10th Day—Monday, April 5

This morning we will visit Ritsurin Park in Takamatsu, noted for its Japanese landscape gardening, as well as Yashima, a tableland five miles east of the city where we can board a cable car and ride to the summit of the plateau and enjoy a magnificent view of the wooded islets which dot the Inland Sea. In the afternoon we travel back to OSAKA and overnight at the ORIENTAL HOTEL.

TAIWAN

11th Day—Tuesday, April 6

Today our motorcoach takes us to the Osaka Airport where we go through passport formalities and check in with our flight to TAIPEI on the island of Formosa. Completing customs formalities we will transfer to the PRESIDENT HOTEL. Tonight our special treat will be dinner and a

show in the Champagne Room of our hotel.

TAIWAN is called "Ilha Formosa" meaning Beautiful Island and is said to be one of the loveliest islands on earth. It is one of the few remaining places in the free world where one can savor genuine Chinese culture, atmosphere and cooking.

12th Day—Wednesday, April 7

Our whole day promises to be one filled with adventure as we leave the city and drive thru exotic mountain scenery, tea plantations, mushroom growing sheds and rice terraces on our way to Wulai Village. Here we'll attend the colorful Tayar tribal dances. On our way back to Taipei we'll visit the campus of the National Taiwan University. After lunch, which is included, we'll visit the main shopping center, the Lungsham Temple, the National Historical Museum and the Chinese Handicraft exhibition.

THAILAND

13th Day—Thursday, April 8

This morning is unscheduled providing us an opportunity for independent sightseeing and a chance perhaps to pick up a few "goodies" for the family and our square dancer friends back home. In the afternoon we board our jet and fly to the ancient land of Siam, of course now called Thailand. Upon our arrival at the Bangkok Airport we are met by our agents, assisted through customs and transferred through this spectacular city to our HOTEL ORIENTAL.

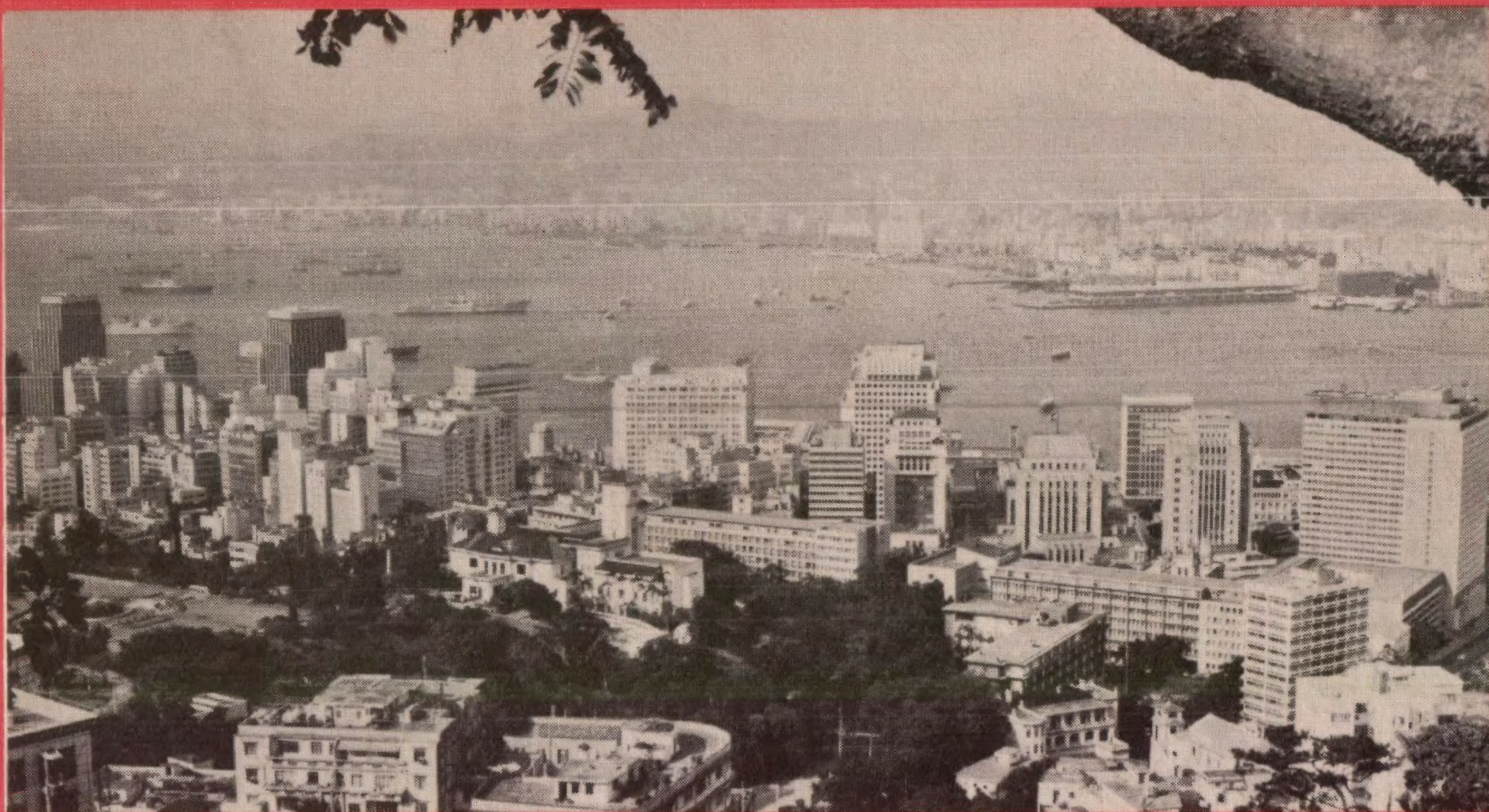
BANGKOK—city of glittering tiled roofs and flashing golden spires—temples and monasteries—Buddhist priests and paddy boats—modern, wide streets and narrow lanes with open-air shops—city of intrigue, beauty and contrast.

14th Day—Friday, April 9

On our tour this morning we'll visit principal points of interest such as The Grand Palace, residence of former kings, which is in reality a walled town containing three palaces and the temple; Wat Phra Keo, the Royal Chapel, containing the Emerald Buddha Wat Po, the largest wat in Bangkok and famous for its reclining Buddha image which is covered with gold leaf and is over 150 feet long; and Wat Arun, the oldest wat in Bangkok, known as the "Porcelain Pagoda." The afternoon is free for individual adventure and shopping. This evening, arrangements have been made to see the famed Thai dancers in one of their performances.

15th Day—Saturday, April 10

This morning we start out fairly early in order to board our launch and visit the Floating Market, a klong market place where we will see scores of shoppers' and vendors' boats, most of the merchandise consisting of food. On the return portion of our journey we'll stop to see the King's beautiful barges and the Porcelain Temple. The afternoon is at leisure for individual plans. After dinner at our hotel we will attend a performance of Thai boxing, unlike any other form of boxing you have ever seen.



SINGAPORE

16th Day—Sunday, April 11

Our coach takes us from our hotel to the Bangkok Airport where we board our plane for the flight to Singapore. At the Singapore Airport we will be met, assisted through customs, and taken by coach to the SINGAPURA HOTEL.

SINGAPORE is the crossroads of sea and air routes that link Europe, Africa, Australasia, the Americas and the Orient. Here the cultures of East and West meet and intermingle freely and there are few cities so rich in color and interest for the traveler.

17th Day—Monday, April 12

This morning our city sightseeing will include the public and municipal buildings, St. Andrew's Cathedral, a visit to Sri Mariamman Hindu Temple, the famed Botanical Gardens, Au Boon Haw Villa with its spectacular collection of jade and the Raffles Museum. We'll be stopping for a special lunch before returning to the hotel. The afternoon is unscheduled, and this evening we will travel together to the spectacular Raffles Village where we will be treated to a dinner and special show.

18th Day—Tuesday, April 13

This morning is left open for individual adventuring. Don't overlook the shopping in Singapore, particularly the fabrics. Or perhaps you'd like to take a cruise thru the Harbor or just wander and watch the people go by. In the afternoon we travel to JOHORE driving thru the rubber plantations and virgin jungles. We will visit the domains of the Sultan, the Malay Mosque and the native market. Then we'll drive to the Villa Saujana, on the shore facing the Straits of Johore. Here an all-Malaya-style dinner will pre-

cede traditional Malay folk dancing, music and a demonstration of their art of self-defense.

HONG KONG

19th Day—Wednesday, April 14

Today our journey continues as we fly to the biggest shopping center in the world—Hong Kong. After completing the required customs, we'll transfer to our PARK HOTEL.

The British Crown Colony of HONG KONG is a depot for merchants of all nations and shipping is one of its major industries, along with banking, insurance and storage. Another major use of its waterfront, however, is its "Junk City" where the estimated 115,000 people live on floating dwellings. Many never leave these homes during their entire lifetime. Tourists from around the world flock to this shoppers' mecca.

20th Day—Thursday, April 15

With this morning unscheduled it's an excellent time to get a fitting with a tailor or start out on any number of fascinating shopping sprees. It's a great time and a wonderful place to start thinking about next year's Christmas presents, birthdays, etc. What bargains! At noon we will join together for a Peking lunch at the Golden Crown Restaurant and then continue an afternoon tour of Kowloon and the New Territories. In the evening we will have dinner and view the floor show at the Oceania Restaurant in the multi-million dollar Ocean Terminal.

21st Day—Friday, April 16

This morning we'll tour the Island visiting Victoria Peak, vantage point for viewing the entire colony of Hong Kong as well as the nearby hills of Communist China. We'll also stop at the Tiger

Balm Garden with its pagodas, grottos and statues reminiscent of a weird fairy tale. Continuing on to Repulse Bay we'll have lunch at the beautiful Repulse Bay Hotel. The rest of the day is unscheduled.

22nd Day—Saturday, April 17

Most of today is left completely free. Here's an opportunity for a final fitting and a chance to pick up the new suit of clothes. Don't overlook the bargains in cameras, lingerie, ivories, Chinese handicraft, beaded sweaters, etc. Then as our square dance Oriental adventure draws to a close in the late afternoon, we'll board our American Square Dance Chinese Junk and view the amazing life on the waterways of Hong Kong. We'll continue to Aberdeen where we will have our farewell banquet on board a floating restaurant.

Returning on our Junk late in the evening we will have some long-to-be-remembered views of this fascinating land.

U.S.A.

23rd Day—Sunday, April 18

Nothing is scheduled today until time to board our Philippine Airline's jet for our flight back to the United States. As we fly back over the International Dateline we regain that day lost earlier and soon we land in Honolulu in the morning of the same day. Those wishing may extend their Hawaiian visit. All others will continue on to the West Coast cities and make their connections for home, completing a Square Dancer's Dream Trip of the Mysterious East. Mysterious perhaps no longer, now that we have had an opportunity to view it all ourselves first hand.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Jet air transportation based on economy class 90-days inclusive tour fare, and Jet day coach Family Plan or Excursion Rates (where available) for domestic U.S. and Canadian flights. Services of China Airlines, Philippine Airlines or any IATA and ATC carriers may be used. Surface travel in the Orient is by deluxe motorcoach, First Class Rail and First Class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$103.00 per person.)

MEALS: Continental breakfasts and table d'hôte dinners are included. 16 lunches are included.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. **TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of The Orient you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.

excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hôte menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Pacific transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.
Holiday in the Orient — 1971
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1971 Orient Holiday

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due January 15, 1971. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U. S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed)

(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until February 26, 1971. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements.

EXTENSIONS: This itinerary is based on jet air transportation economy class 90 days inclusive fare. Therefore once the tour is completed any passenger may remain in the Orient or in Hawaii until June 27, 1971 with no additional air fare.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and The American Square Dance Workshop, Inc. reserves this right; however should any deviations from the planned itinerary occur, The American Square Dance Workshop, Inc. assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport, visas and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from the West Coast. Please check here if you will be using air transportation to get to the West Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to San Francisco ☐.

Please show your names on our special badges in the following manner:

_____ (his)

_____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.



(HI DOLLY, continued from page 40)

- 5-8 **Side, Draw, Close, Step/Step; Side, Draw, Close, Step/Step; Side, Behind, Side, Front; Pivot, —, 2, — end in MODIFIED BANJO M facing LOD;**
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in MODIFIED BUTTERFLY facing LOD;
- 17-20 **Fwd, Lock, Fwd, Lock; Step, Brush to OPEN, Turn end Back to Back, Tap; Around Two-Step; (Twirl) On Around Two-Step to end in CLOSED M facing LOD;**
- 21-24 **Fwd to BANJO, —, Fwd Check, —; Back, Side, Fwd, Lock; 1/4 R Step Turn, —, 1/4 R Step Turn end in LOOSE-CLOSED M facing RLOD, —; Couple Buzz, 2, 3, 4 end facing LOD;**
- 25-28 **Fwd Dip (Stamp), —, Fwd Fan/Point, —; Back, —, Touch, —; Swd Step, Close, Step, Tap (XIB); Side, Draw, Touch to BANJO M face LOD, —;**
- 29-32 **Banjo Wheel, 2, 3, —; 4, 5, 6 end in SEMI-CLOSED facing LOD, —; Step, Draw, Step, Hop end in CLOSED M facing WALL; Pivot, —, 2, end in BANJO;**
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-3 **Fwd, Lock, Fwd, Lock; Fwd, —, Turn to CLOSED M face WALL, —; Side, Behind, Apart, Point.**

OLD MILL STREAM — MacGregor 5010

Choreographers: Chick and Ileen Stone

Comment: An easy level routine, and fun to do. The tune is the old and familiar "Down By The Old Mill Stream". Music on one side of record and some music and voice cues on the other.

INTRODUCTION

- 1-4 **DIAG OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Step, Close, Step Manuv to CLOSED M facing RLOD; 1/2 R Pivot, —, 2 face LOD and SEMI-CLOSED, —; Walk Fwd, —, 2, —;**
- 5-8 Repeat action meas 1-4 except to end in CLOSED M facing LOD:

PART B

- 1-4 **Side, Close, Side/Turn 1/4 L to HALF OPEN facing COH, —; Rock, —, Recov to CLOSED, —; Side, Close, Fwd, —; Walk Fwd, —, 2, —;**
- 5-8 Repeat action meas 1-4 of B except first time blend to SEMI-CLOSED, and second and third time blend to LOOSE-CLOSED M facing WALL:

PART C

- 1-4 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Touch, Side, Touch;**
- 5-8 Repeat action meas 1-4 of C:
- 9-12 **Side, Close, Cross, —; Side, Close, Cross,**

—; Turn Two-Step; Turn Two-Step end M facing WALL;

- 13-16 Repeat meas 9-12 except to end in SEMI-CLOSED:

SEQUENCE: A-B-A-B-C-A-B Tag

Tag:

- 1-4 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Touch, Side, Touch; Apart, —, Point, —.**

RANDY'S MIXER — Wagon Wheel 602

Choreographer: Randy Callison

Comment: An easy mixer using the Instrumental side of the singing call "Your Time Hasn't Come Yet." The dance starts with the melody.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Wait; Wait;**

DANCE

- 1-4 **Fwd, 2, 3, Brush; Fwd, 2, 3, Brush; Circle Away, 2, 3, Brush; On Arnd, 2, 3, Touch end in R HAND STAR;**
- 5-8 **Star Arnd, 2, 3, Brush; On Arnd, 2, 3, Brush end in L HAND STAR; Star Arnd, 2, 3, Brush; On Arnd, 2, 3, Brush end in OPEN facing LOD;**
- 9-12 **Fwd, 2, 3, Kick; Back Up, 2, 3, Face/Touch M face WALL; Back Away, 2, 3, Touch/Clap; Fwd Diag to R and new partner, 2, 3, Touch; '**
- 13-16 **Back Away, 2, 3, Touch/Clap; Fwd to R new partner, 2, 3 to BUTTERFLY, Touch; Side, Close, Side, Touch; Side, Close, Side, Touch;**

SEQUENCE: Dance goes thru seven times. Twirl and Ack.

ROUND DANCE FAVORITES

The Roundance Teachers Council of Washington, D.C. chose the following Rounds of the Month for February and March, respectively: Sleepy Time Gal and Sparkling Melody (Easy); Remembering and My Good Lady (Intermediate); Adore and And I Love Her (Advanced). This information was furnished by Joe and Es Turner.

In Ohio the February Buckeye Poll put Feelin' at the top, followed by Columbus Blues, Love is for the Two of Us, Symphony, Sassy, Dreamland, Far Away Places, It Had to Be You, Moon Over Naples and And I Love Her.

In Toledo, Ohio, the ROM was Tuxedo Blues in February; in Lima, Dream Street; in Cincinnati, Latin Lovers and Siesta in Seville.

A SHORTY

By Dave Morton, Nottingham, England
**One and three star thru
Half sashay sides face
Grand right and left around the ring**

JUST MOVIN'

By Larry McBee, Etiwanda, California

One and three up and back
Go right and left thru and then
Star thru and pass thru
Star thru the outside two
Right and left thru turn the girl
Do a double swing thru
Go right left right left
Go right and left thru
Then star thru
Right and left thru
Now dive thru
Star thru in the middle
Right and left thru and a
Double swing thru
Go right and left thru
Then star thru and pass thru
Star thru the outside two
Then a right and left thru
Turn the girl and
Double swing thru
Go right and left thru
Now star thru
Right and left thru
Turn the girl and dive thru
Star thru in the middle
Go right and left thru
Turn the little girl then
Cross trail and go
Left allemande

(Double swing thru's can be eliminated for classes and added as dancers progress)

Dick Lighthipe of Westfield, New Jersey
sent in the following three.
He says they are a little different.

Heads square thru
Centers in
Cast off three quarters
Ends fold
Centers turn thru
All pass thru
Grand right and left

Heads square thru
Centers in
New ends fold
Cloverleaf
Centers square thru
Others divide and star thru
Cloverleaf
Centers pass thru
Allemande left

Heads square thru
All pass thru
Clover and
Square thru (-0-)
Swing thru boys run
Wheel and deal to face
Right and left thru
Rollaway a half sashay
Pass thru
Grand right and left

PROMENADE WITH CORNER (45)

By Bill Ball, Hidden Hills, California

Promenade with corner
Heads wheel around
Go right and left thru
Roll away half sashay
Then half square thru
Go right and left grand

FOLD BEHIND

By Hillis Hauck, Pomona, California

Heads do sa do
Swing thru
Girls fold behind
Boys U turn back
Star thru pass thru
Do sa do to an ocean wave
Swing thru
Girls fold behind
Boys U turn back
Star thru cross trail
Allemande left

SINGING CALL *

LOCK MY HEART

By Bob Dawson, Alta Vista, Florida

Record: Pulse # SDS 1001, Flip Instrumental
with Bob Dawson

OPENER, MIDDLE BREAK, ENDING

Join your hands and
Circle to the left awhile
Reverse back circle eight
Let's make it single file
Girls keep walking like you are
Men turn in a right hand star
Pass her once pass her twice and
The corner you will find
Left allemande the corner
It's a grand old right and left
When you meet again
We'll promenade the set
Take a walk with me
This is where you ought to be
I'm gonna lock my heart and
Throw away the key
FIGURE:
First and third promenade
Go halfway round the world
Into the middle
Circle half and do a Frontier whirl
Separate around just one
In the middle box the gnat
Make a right hand star out there in the middle
Once around like that
Left allemande the corner
Turn the partner by the right
Swat the flea with the corner girl
And promenade tonight
Promenade with me
Don't you ever set me free
I'm gonna lock my heart and
Throw away the key

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

SOUTHERN SPECIAL (38)

By Bruce Welsh, New Orleans, Louisiana

Side ladies chain to the right

Heads pass thru

Separate around two

Make a line of four

Up and back box the gnat

Back away

Ladies stand gents step forward to a

Left allemande

VARIATIONS ON A THEME (47)

By Arnie Kronenberger, Glendale, California

Heads cross trail thru

Separate round one

In the middle star thru

Separate round one

In the middle star thru

Cross trail thru

Allemande left

Heads right and left thru

Full turn face out

Roll a half sashay

Separate around one

In the middle star thru

Separate around one

In the middle

Square thru three quarters

Allemande left

FACE THE MUSIC

By Bill Armstrong, Los Angeles, California

Number four half sashay

Number two cross the floor

Split that two line of four

One and three star thru

Right and left thru

Inside arch dive thru

Split that line

Around just three squeeze in line of four

Center two up and back

Pass thru U turn back

Face the music

Triple centers in

Bend the big line

Bend the line

Pass thru wheel and deal

Face the music

Triple centers in

Bend the big line

Bend the line

Pass thru wheel and deal

Face the music

Triple centers in

Bend the big line

Bend the line

Pass thru wheel and deal

Centers pass thru star thru

Bend the line

Center two up and back

Pass thru U turn back

Same two right and left thru

Other two star thru

Allemande left

DIAGONAL DIXIE

By Ed Fraidenburg, Midland, Michigan

Head ladies chain across

Side ladies chain to the right

Sides lead right and circle four

Sides break and line up four

Pass thru wheel and deal

All four girls diagonal dixie chain

Keep on going

Four men diagonal dixie chain

Step right in behind your date

Promenade single file

Back out and circle left

Allemande left

CIRCULATING Q

By Marty Winter, Cresskill, New Jersey

Heads lead right

Circle to a line

Square thru three quarters

U turn back then curlique

Make a wave

The men circulate

Girls U turn back

Then do sa do once around

Double swing thru

All eight circulate

Go right and left thru

Dive thru

Square thru three quarters

Left allemande

SINGING CALL*

PAPER DOLL

By Wayne West, Norco, California

Record: Windsor # 4936

OPENER, MIDDLE BREAK, ENDING

Why don't you walk around your corner lady

See saw round your taw

Join hands and circle left and then

Allemande left your corner girl

Turn a right hand round your own

Left allemande your corner weave the ring

When I come home at night

She will be waiting

So promenade your lady home and swing

I'd rather have a paper doll

To call my own

Than have a fickle minded real live girl

FIGURE:

Now one and three you promenade

Go halfway round the square

Two and four will do the right and left thru

Now one and three square thru

Four hands around you know

Then with the sides

You make a right hand star

Heads star left

Go once around the ring now

Swing your corner girl promenade

I'd rather have a paper doll

To call my own

Than have a fickle minded real live girl

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending

GRAND CLOVER

By Bill Ball, Hidden Hills, California

One and three right and left thru
Same four square thru four hands
Sides face grand square
Heads cloverleaf
Into the middle and cross trail
Allemande left

S.S.T.

By Bruce Williamson, Lock Haven, Pennsylvania

Heads lead right circle four
Do sa do make an ocean wave
Swing star twirl
Do sa do make an ocean wave
Swing star twirl
Right and left thru turn 'em
Star thru
Square thru three quarters
Allemande left

RUNNING Q

By Marty Winter, Cresskill, New Jersey

Heads right and left thru
Pass thru separate around one
Make a line
Forward eight and back
Then curlique
Men run centers in
Cast off three quarters
Forward eight and back
Then curlique
Girls run
Square thru three quarters
Left allemande

LITTLE ZERO

By Ed Fraidenburg, Midland, Michigan

Four ladies chain across
Heads lead right and circle four
Heads break and line up four
Cast off three quarter round
Pass thru wheel and deal
Centers star thru
Sides lead right and circle four
Sides break and line up four
Cast off three quarter round
Pass thru wheel and deal
Centers star thru
Everybody left allemande.

NO LEFT TURN

By Bill Armstrong, Los Angeles, California

Two and four star thru
Substitute right and left thru
Swing thru girls turn back
Girls run
Girls trade to an ocean wave
Left turn thru
Right and left thru
Dive thru pass thru swing thru
Girls turn back
Girls run girls trade
Allemande left

NOW DO THIS

By Ed Fraidenburg, Midland, Michigan

Heads right and left thru
All four ladies chain
Head ladies chain three quarters
Sides turn 'em
Head men face your corner
Box the gnat
Forward six and back
Now slide thru
Allemande left

VANHAS

By Ivan Hasbrouck, Carmichael, California

Heads square thru
Spin chain thru men run
Couples circulate
Men circulate
Men run ocean wave
Spin chain thru
Girls run
Couples circulate
Girls circulate
Girls fold
Allemande left

SINGING CALL*

PUTTIN' ON THE STYLE

By Ron Schneider, Olmsted Falls, Ohio

Record: Grenn # 12118, Flip Instrumental with
Ron Schneider

OPENER, MIDDLE BREAK, ENDING

Allemande left on the corner
Turn your partner right hand around
Men star left in middle of the ring
One time around
Star promenade your lady
You go walking around that ring
You all back out a full turn around
Then circle left I sing
Circle to the left go walking
You do a left allemande and then
Grand old right and left and
When you meet again
Promenade your lady
You go walking around a while
Take her home and swing her
You're puttin' on the style

FIGURE:

Head two couples lead to the right
Circle round that track
Break right out to a line of four
Go up to the middle and back
Pass thru you wheel and deal
Centers pass thru
Do sa do go all the way around
Swing thru you do
You turn thru the corner
And you go left allemande
Walk right by your own and
Swing the next around
Promenade this lady take her home and smile
Take her on home go round the ring
You're puttin' on the style

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

CALLERS:

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SOCIETY

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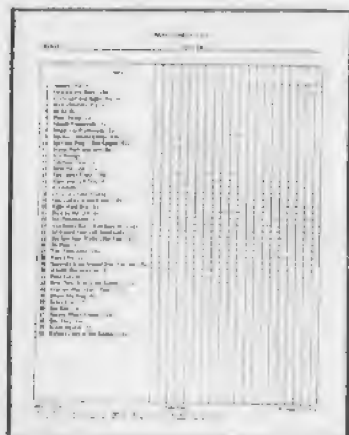
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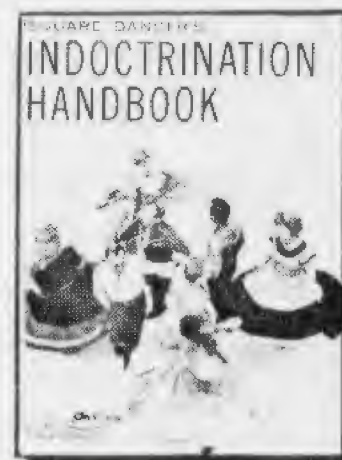
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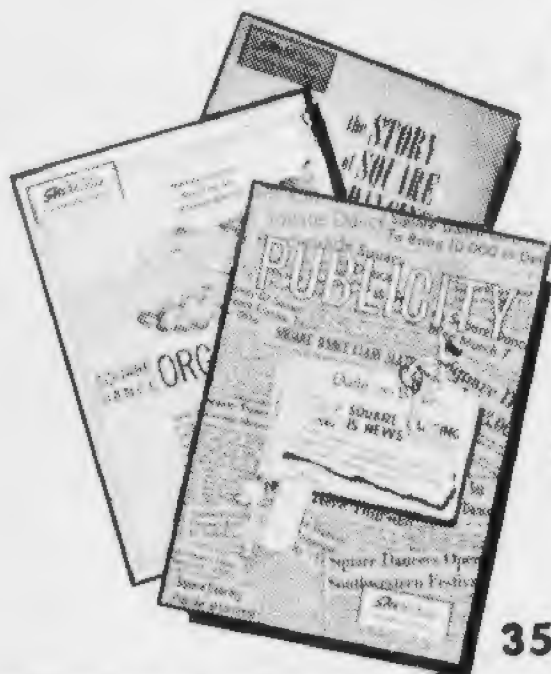
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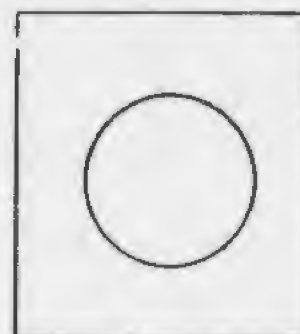
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EDNA WENTWORTH

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**SPOTLIGHT
A
DANCER**




Rae and Frank McKenzie
Auckland, New Zealand

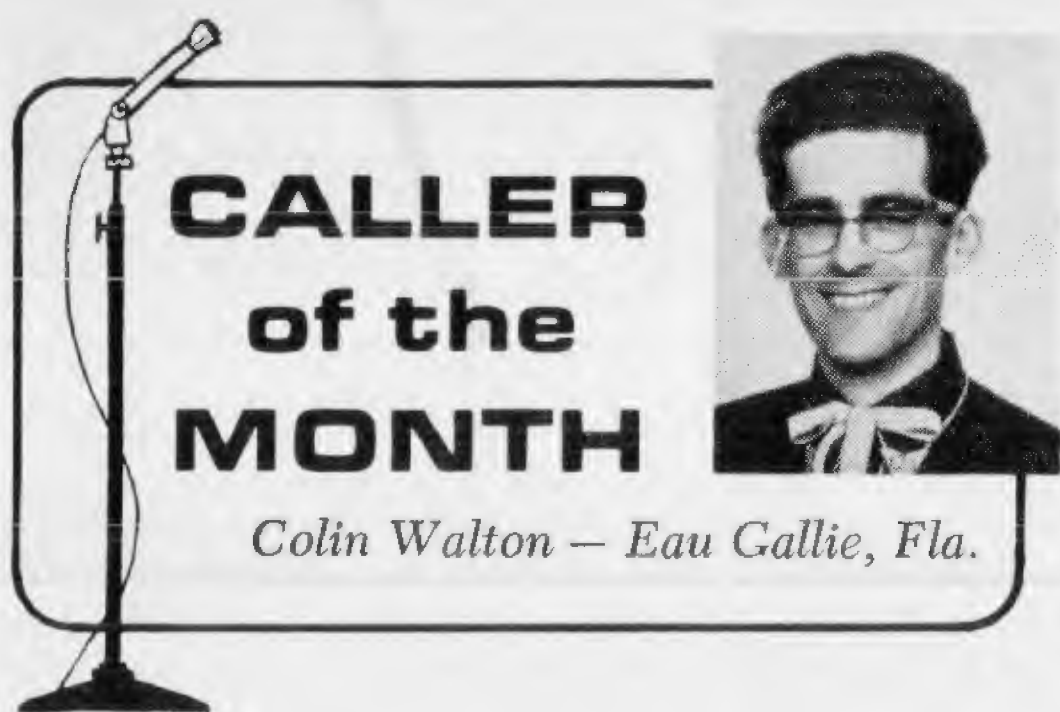
HAVE YOU EVER HAD to stay away from a square dance because you didn't feel well? Do you know of anyone who has dropped out of square dancing because of a health problem? Then you and your friends should meet the McKenzies!

Frank and Rae started their square dancing in Dunedin, New Zealand a number of years ago. Extremely enthusiastic, they danced whenever and wherever they could, taking an active part in club responsibilities and doing their share in introducing newcomers to the activity. For them square dancing was the same normal fun, joyous activity that it is for you. That is, up until about a year ago.

A sudden illness leading to hospitalization sent Frank McKenzie in a hurry to Auckland and there into surgery that removed both kidneys. With no "transplant" available this meant keeping in constant touch with the hospital while relying on treatments from a mechanical kidney.

Not one to be easily discouraged, Frank worked as a Post Office overseer in the daytime and square danced a minimum of three times a week — always in close proximity to a telephone. Finally late last December, after months of waiting, the phone call came and Frank received his "Christmas present."

A continuous flow of pictures and news stories in the New Zealand press on the "McKenzie story" never failed to mention Frank's interest in square dancing. Undoubtedly, through his perseverance, his refusal to give in to what to some people might be a signal to "just quit trying," many others perhaps, in a similar condition, became interested in square dancing. Whether this had anything to do with the phenomenal growth of the activity there in Auckland is hard to say. But folks who know Frank and Rae feel that they embody so much of the spirit and joy synonymous with square dancing.



COLIN'S DANCING CAREER BEGAN early; his parents owned a dancing school in Birmingham, England and at the age of three Colin was a star performer. His career as a dancing juvenile ended abruptly when the family studio was wrecked during an air raid in World War II.

The family moved to Cornwall and, after service in the RAF, Colin became a resort photographer. The family moved again, to Southampton, where Colin was introduced to square dancing in August, 1949. He called his first full program that December and progressed to teaching classes and calling dances at various points in the south of England, traveling regularly to London for festivals and jamborees.

For Colin, 1959 was an eventful year; he was President of the British Association of American Square Dance Clubs; Chairman of the First Beaulieu Festival and Secretary to the Callers Club of Great Britain, but he managed to sandwich in his marriage to Peggy in October. Of course they met at a square dance and the wedding guests danced to Colin's calling.

Sponsored by square dancers in Mill Hall, Pa., the Waltons migrated to the United States in 1960, settling in West Palm Beach, Florida. Colin called regularly for the Cross-trailers as well as for other clubs in all parts of Florida. For a time he ran the Square Dance Center in Palm Beach Gardens where he founded the Royal Eights Square Dance Club.

A major thrill for Colin was attending the National Convention in Detroit in 1961 and calling for the 18,000 dancers there. He has been a staff member since 1966 at Rainbow Lake Lodge Institute in North Carolina.

For four years he held office in the Florida Callers Association, closing as President in

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1968. He has conducted callers clinics and a course for beginner callers.

Colin and Peggy are General Chairmen of the 8th Annual Reunion of Overseas Dancers at Palm Beach Shores in August, 1970.

(LETTERS, continued from page 3)

have yet to be misled by them . . . Probably people like myself would buy fewer records without your service because we don't like buying a "pig in a poke."

James R. Hood
 Hagersville, Ont., Canada

Dear Editor:

As a newcomer to the calling profession, the keys and tempos mean a great deal to me . . . If I don't know the key or tempo of a record, even tho' I may like the figure, I will not order it until I have heard it.

Also the "current best seller list and the rating" give the caller an indication of the dancer-acceptability of the record. I would like to see this service continued.

Melvin L. Jones
 Groton, Conn.

Dear Editor:

Would very much like to have Keys and Tempos continued. Missed them! Depended upon them more than I realized.

Mrs. O. S. Mauseth
 Rice Lake, Wisc.

Dear Editor:

As a dealer, I think both record ratings and best seller list should be continued. My experience has been that our buyers, while paying attention to these rating lists, don't do so exclusively but balance it by listening, by hearing new releases at festivals and by comparing notes with other teachers. I find both ratings and lists helpful in our cataloging system . . .

A. Yates
 Central Square, N.Y.

Dear Editor:

I meant to write you last month when you first omitted the Keys and Tempos. As a lady caller these helped me tremendously and I wish you would continue to use them. I feel the star ratings are very good, too . . .

Lillian Wimer
 Tulare, So. Dak.

Dear Editor:

While I am only the caller's taw I take a great deal of interest in choosing records. The

breakdown is the greatest help, in my estimation, in selecting a record; not so much the star rating but the instruments. Take the fiddle — for some callers it would be too high — the guitar and vibes too low. Also the tempo plays a big factor. We depend on the rating as we buy all of our records by mail.

Trudy (Mrs. Dick) Flemming
Boucherville, Que., Canada

Dear Editor:

The nearest square dance record shop is 300 miles away and it would be difficult to drive there every time I wanted a new record. The service you give the callers by rating the new records outweighs any disservice to the record companies and artists ten-fold. Out here we need all the help we can get.

Clyde W. Anderson
St. Anthony, Idaho

Dear Editor:

Comments about being on the low side help me select my records as I am a second bass.

Carl Brandt
Fort Wayne, Ind.

Dear Editor:

I have been dancing and/or calling for nine years and, being in the military, have covered a lot of locations during that time. I rely very heavily on your ratings and have found them and the best seller list to be a reliable guide.

Bud Garrett
Sandia Base, N.M.

Dear Editor:

We do not always agree with your ratings but use them in balancing out the report. An "average" record may have all that our club requires.

Frank and Olive Lake
Leavenworth, Washington

Dear Editor:

I find the keys to be very helpful and was very disturbed when they were omitted . . . If the record does not have a good rating by you I am discouraged from buying this record. I think you should continue to give keys and ratings.

Ronald Bliven
Madras, Oregon

MISCELLANEOUS

Dear Editor:

May I say thanks to you for all your work with the square dance contacts? It is surely a great service and a most useful one. We were most pleased to use the listing when we went on vacation in the Smokey Mountains. We



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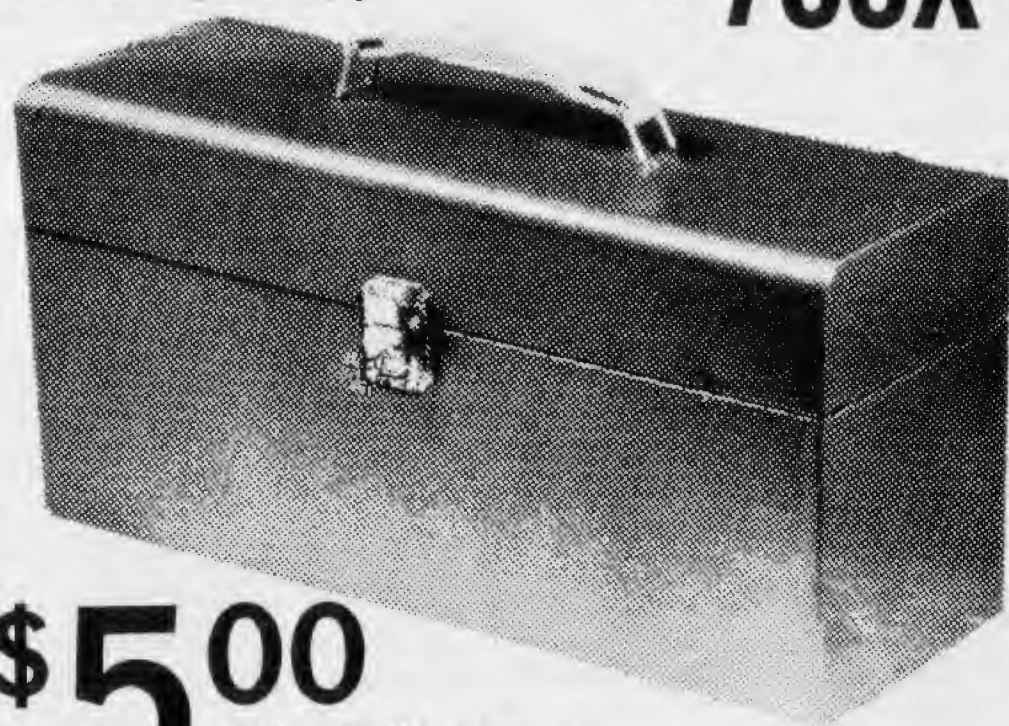
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Dotty Spangler
Newark, Ohio

Dear Editor:

The record with the 50 basics is wonderful; those callers have done a wonderful job using only the 50 Basics. I truly believe the 10-weeks' course is the answer to getting more people involved in dancing. And I do believe most will go on with the other 25. Breaking it down into smaller "bites" makes the idea of square dance lessons more digestible!

Bill and Mary Jenkins
Minerva, N.Y.

Dear Editor:

I have read with interest your articles regarding a Basic Program. Altho' I do not fully agree with everything you say, (I do not think the majority of persons can really *learn* the 50 Basic Movements in 10 nights), I do hope you will give this idea of Basic Programs continued emphasis in your magazine. Unless both callers and dancers can learn to see medium level dancing in the right perspective I fear we are doomed to a gradually diminishing recreation.

I believe a significant adverse factor in promoting medium level dancing is that too many dancers and callers look upon it as belittling...

We hope the leaders of the 19th National Convention will see the importance of addressing part of our square dance program to those who want to enjoy the recreation without dancing three nights a week to keep up with all the icing on the cake.

I cannot think of a more valuable contribution Square Dancing Magazine can make than to promote a sensible level of dancing and calling. This must be done before it is too late.

Hayes M. Herschler
Colmar, Pa.

Dear Editor:

I was so proud of my membership card in the new American Square Dance Society that I tried to make it into a badge but wrecked the card. Therefore, I'm returning what is left of it for replacement. The next time I'll take the card to a plastic badge dealer!

Al Young
Duncan, B.C., Canada

Within the next year we hope to come out with badges and recognition pins that you will all be proud to display. — Editor

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Dear Editor:

Thanks for everything your publication is doing to promote more and better progress in all the important phases of this Great American Activity . . .

As a caller and teacher in Phoenix, I use all my back numbers of the magazine for an always-ready reference by simply listing, by either title or heading, the pertinent contents of each issue on the front page.

Henry Polsfut
Black Canyon City, Ariz.

Dear Editor:

The Idaho Federation of Square and Round Dance Clubs wishes to go on record as being in favor of having square dancing declared the National Folk Dance of the United States.

Isabelle Holmes, Corresponding Secretary
Twin Falls, Idaho

Dear Editor:

Upon receiving our Square Dancing for February, the book fell open to a picture. I saw Roy Keleigh and took a second look. What a very nice surprise to see it was of the Leisure

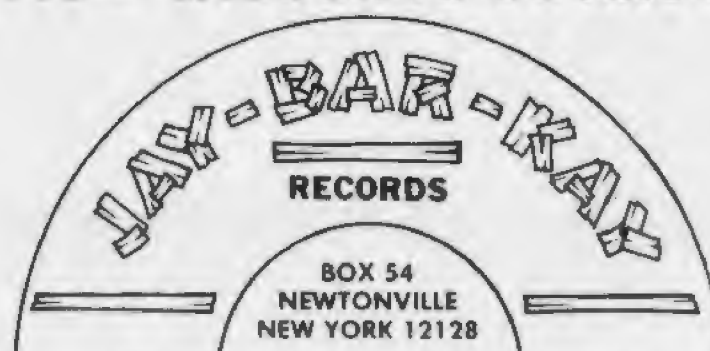


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Village folks. Everyone was thrilled to find his picture in a national magazine . . .

Bernice Bonsall
Ocean, N.J.

Dear Editor:

Each issue of the official Square Dancing Magazine brings much pleasure to us. We were especially pleased to see the listing of names to contact if inquiring about a square dance in a specific location.

Mrs. K. E. Blanding
Topeka, Kansas

Dear Editor:

I wish to thank square dancers all over the world for being just what they are—wonderful! When loved ones are separated and they can still find happiness at a square dance, it is still being with loved ones.

My special thanks to all you squares, especially at Queensland University in Brisbane, Australia; you in Japan; you all in Eastern New Mexico and West Texas.

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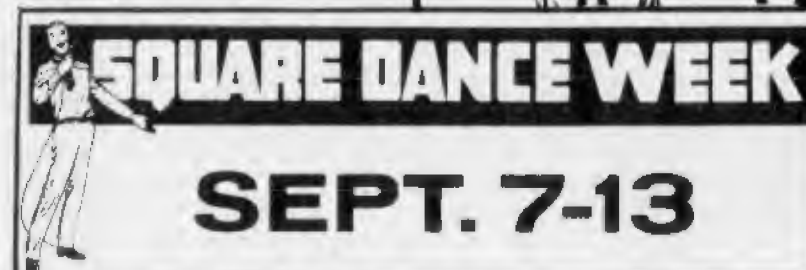
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Bob Lockwood, U.S.A.F.—Thailand
You've said it very well.—Editor.

Dear Editor:

We have been enjoying Sets in Order for about ten years now. When we look back thru all the issues it seems as tho' one thing stands out above everything else. That is the continuous thread of positive attitudes towards what we believe to be the finest and most

enjoyable activity — square dancing.

Al Oksness, Moorhead, Minn.

Dear Editor:

We especially enjoyed the article, "The Treasurer's Report" in the Walkthru Section as I am Treasurer of a newly formed club and have encountered the problems discussed.

Katherine Peete, West Chazy, N.Y.

Dear Editor:

We want to extend our congratulations to you and your staff on the formation of the American Square Dance Society. I feel certain

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that this will be the vehicle for the continuation, improvement and enlargement of this activity so dear to our hearts...

Ivan and Barbara Finkle
Walt and Verna Coons
West Hartford, Conn.

Dear Editor:

As President of the Lindseeds Square Dance Club may I thank you on behalf of our membership for the publicity given our Centennial Badge in the February issue of Square Dancing. We have changed our date from July 1 to the 2nd Saturday in June of each year. Any of your readers would be most welcome to attend and we can assure them a good time.

Ron N. Newhouse
Edmonton, Alberta, Canada

Dear Editor:

I saw a helpful hint for the ladies in a local newspaper. If you have a petticoat that has become a little limp, open an umbrella, cover it with an old sheet, place your petticoat over it and spray with spray starch. Let it dry in this position and you will have a fresh, crisp petticoat. Thanks for everything from all the Lone Star Twirlers.

Mary McMillen
Brownwood, Texas

(DATEBOOK, continued from page 13)

Aug. 3-8—17th Ann. British Columbia S/D Jamboree, Penticton, B.C., Canada.

Aug. 3-8—Frohliche Tanzer Club Reunion, Penticton, B.C., Canada.

Aug. 6-8—4th Ann. Red Boot Festival, Crossnore, N.C.

Aug. 7-8—Monterey S/D Festival, High School, Seaside, Calif.

Aug. 7-8—8th Ann. Mississippi Gulf Coast S/D Fest., Edgewater Gulf Hotel, Biloxi, Miss.

Aug. 8—7th Ann. La. Assn. S/D Festival, New Iberia, La.

Aug. 8-9—12th Ann. Weedend Dance, Chaparral Conv. Bldg., Ruidoso, New Mexico.

Aug. 12-15—8th Ann. Reunion Overseas Dancers, Colonnades Hotel, Palm Beach Shores, Fla.

Aug. 12-16—6th Ann. Sam Steele Celebration S/D, Cranbrook, B.C., Canada.

Aug. 14-16—6th South East S/D Jamboree, Stuckey's Carriage Inn & the Aquarama, Jekyll Island, Ga.

Aug. 20-21—7th Star Spangled Banner S/D Festival, Belvedere Hotel, Baltimore, Md.

Aug. 21-22—Dudes & Dolls Kamper-Dancer Fest., Ottumwa, Iowa.

Aug. 28-30—Edge of Paradise S/D Weekend, Atwood Lake Lodge, Ohio.

Aug. 28-30—12th Ann. Wisconsin Assn. S/D Fest., Brown Co. Mem. Arena, Green Bay, Wisc.

Sept. 5-6—Central Coast Dancers & Callers Square Affair, Vet. Mem. Bldg., San Luis Obispo, Calif.

Sept. 11-12—2nd Ann. Land of the Sky Festival, Asheville, N.C.

Sept. 11-12—1970 Walnut Festival S/D, Walnut Creek, Calif.

Sept. 12-26—2nd Ann. Septemberfest S/D Festivals, Gilbertsville and Aurora, Ky.

Sept. 19-20—Ann. Prairie Schooners Festival, Sidney, Nebraska.

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Sept. 25-26—4th Ann. San Joaquin Valley Fun
 Fest., County Fairgrounds, Stockton, Calif.

Sept. 30-Oct. 1—Oktoberfest U.S.A., La Crosse,
 Wisconsin.

Oct. 3-4—21st Ann. Western S/D Festival,
 Quadrangle Club House, Laramie, Wyo.

Oct. 10—Blue Water Swingers Fall Fest.,
 Lake Havasu City, Ariz.

Oct. 16-17—6th Ann. Syracuse Assn.
 International Fall Fest., Onondaga Co. War
 Mem., Syracuse, N.Y.

Oct. 23-24—3rd Ann. Autumn Leaves Festival,
 Montreat, N.C.

Oct. 23-24—10th Ann. Mich. S/ & R/D
 Conven., Cobo Hall, Detroit, Mich.

Oct. 24—Harvest Festival, Recr. Center,
 Hopeville, Ga.

Oct. 29-31—1st Washington Fall Cotillion,
 Washington Hilton Hotel, Washington, D.C.



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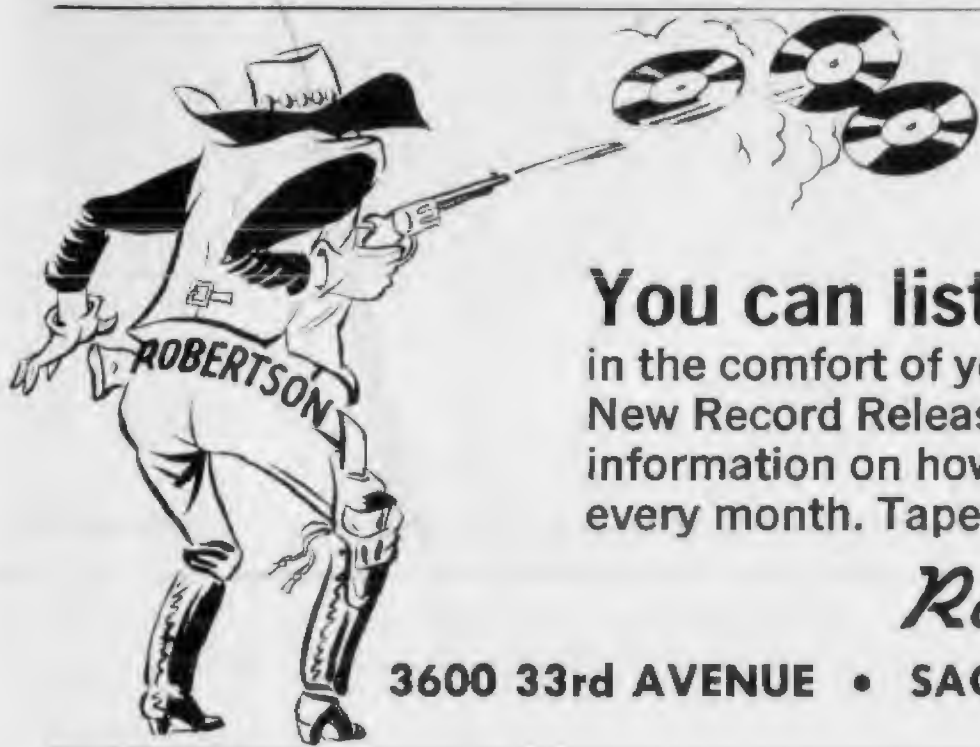
April and May 1971 — Mich., Ohio, Va., W.Va., Washington, D.C., Delaware,
 Pa., New Jersey, Conn., R.I., N.Y., Mass., New Hampshire, Vt., Maine and
 Montreal, Ottawa, Toronto, Canada. June and July 1971 — Colorado, Utah,
 Wyoming, Montana, Idaho, Oregon, Washington, and Alberta, British Colum-
 bia, Canada.

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Nov. 13-14-Fall Square Dance Ball, Rock
Eagle 4-H Center, Eatonton, Ga.

Nov. 21-2nd Ann. Albany Area Square Up,
Natl. Guard Armory, Albany, Ga.

(THE VIEW FROM HERE continued from page 15)
prove our Public Image?" answers itself. Of course we should — certainly at the individual level. Just about everything that can be done by our square dance organizations and publi-

cations, regional and national, is being done. The results of their efforts are encouraging, particularly insofar as the powerful media, newspapers, periodicals, radio, and television, are concerned. In the last year or so there has been a marked improvement in the type of coverage and treatment given square dancing; far more sympathetic and intelligent than used to be the case.

We need badly as individuals to take hold and do something more positive and constructive about our Public Image. The "little drops

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ST 120 — How I Like To Dance
Bill Bryan

ST 121 — I've Got A Life To Live
Ted Frye

ST 122 — Make It Rain/Danny Robinson

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of water, little grains of sand" approach can work wonders if enough of us work at it.

We can make a more conscientious effort to communicate our feelings, our attitudes, and our spirit at the personal level. The next time some jovial acquaintance asks you how all "the Squares" are doing, tell him. Better yet get him out to a good dance and show him. Failing that, take the dancing to him at the PTA, the church group, the social club, anywhere there's a chance. But when you take it be sure that it represents what you want peo-

ple to see — our best music, our most graceful figures, sans horseplay and cute gimmicks. To coin a phrase, accentuate the positive.

Stand up for Square Dancing. Don't stand by and let some misguided type derogate your favorite recreation unchallenged. Call his bluff. Straighten him out if it's within reason to do so. Challenge him to come out and see for himself. You haven't anything to lose and square dancing may gain.

Live up to the image that you want to create of square dancing. Avoid any actions



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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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Oct. 9-11—Dick Jones (Sold Out)

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that would give credence to the legends and the gossip. Whenever you are in the public eye, particularly in square dancing clothes, concentrate on giving the impression — a true impression incidentally — of normal, happy and healthy Americans with a wonderful hang-up — Square Dancing.

CURRENT ADDRESSES NEEDED

Directories for associations will be printed in Square Dancing in late summer and early fall. Those associations wishing to be listed should get names and addresses of their current offi-

cers in by May 25, at the very latest. Callers and Round Dance Teachers Associations will be listed in August; Dancers Associations in September.

The same applies to square dance publications. Names and addresses of current editors should be in to Square Dancing by May 25. Their listing is scheduled for the July issue.

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For information on single groups in and around the Seattle area, write Jane Gordon, 603 3rd Ave. W, Seattle 98119.

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ON THE
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SINGING CALLS

OLD ROCKIN' CHAIR — Scope 533

Key: B Flat and C Tempo: 125 Range: HC LB

Caller: Mac McCullar

Synopsis: (Break) Ladies promenade inside — swing — circle — allemande — do sa do — men star left — partner right — corner left — do sa do — promenade (Figure) Heads (sides) swing thru — spin the top — pass thru — swing thru — ladies circulate — boys trade — turn thru — allemande — do sa do — corner swing — promenade.

Comment: Danceable music to a tune that is quite repetitive. The dance routine is active and contemporary.

Rating: ☆☆

YOU ARE MY SUNSHINE — Swinging Squares 2350

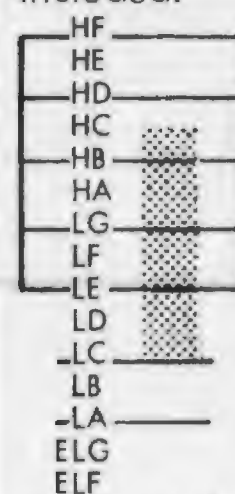
Key: E Flat Tempo: 132 Range: HC LA

Caller: Harry P. Tucciarone Jr.

Synopsis: (Break) Ladies chain three quarters — circle — ladies rollaway — circle — allemande —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

weave — do sa do — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters — corner swing — promenade.

Comment: The old standard country tune and a fast moving and busy dance routine.

Rating: ☆☆

TELL ME WHY MY DOG DON'T BARK — Longhorn 181*

Key: E Flat **Tempo:** 130 **Range:** HC LE

Caller: Bill Barnett

Synopsis: Complete call printed in Workshop.

Comment: Good music and an interesting tune. A good basic dance routine.

Rating: ☆☆☆

THAT'S A NO NO — Windsor 4937

Key: D **Tempo:** 123 **Range:** HA LC

Caller: Marv Lindner

Synopsis: (Break) Ladies promenade inside — box the gnat — swing — circle — allemande — weave — do sa do — allemande — promenade — (Figure) Heads (sides) square thru — do sa do — spin chain thru — girls double circulate — boys run right — bend the line — right and left thru — cross trail — swing corner — promenade.

Comment: Tune is a bit repetitive but very easy to sing. The dance has tight timing and offers more challenge than most singing calls.

Rating: ☆☆☆

BACK TO DONEGAL — Top 25204

Key: C **Tempo:** 138 **Range:** HC LC

Caller: Dick Jones

Synopsis: (Break) Allemande — allemande thar — men wheel in — right hand in allemande thar — shoot star — forward two — allemande thar — men wheel in — back up — shoot star — right and left grand — promenade home (Figure) Ladies center — gents promenade —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-April.

SINGING CALLS

Your Time Hasn't

Come Yet

L-O-V-E

Oakie From Muskogee

Honky Tonk Sounds

Wagon Wheel 602

Blue Star 1859

Kalox 1100

Windsor 4930

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Straight Life

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Wagon Wheel 117

Hi-Hat 386

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★ WISCONSIN

MIDWEST RADIO COMPANY
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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

left hand turn partner — gents back to back — girls promenade once around — left hand around partner — full turn corner — swing corner — promenade home.

Comment: A tune that has been used many times before and a lively dance at a very fast tempo in 6/8 rhythm. This is a fun dance.

Rating: ☆☆☆

SUGAR TIME — Blue Star 1865

Key: E Flat Tempo: 133 Range: HB
Caller: John Johnston LB

Synopsis: (Break) Ladies promenade — star thru — circle — allemande — do sa do — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade half — right and left thru — star thru — square thru three quarters — allemande — do sa do — gents star left — pass partner — swing the next — promenade.

Comment: A fast moving dance routine to a good standard tune.

Rating: ☆☆☆

PAPER DOLL — Windsor 4936*

Key: E Flat Tempo: 128 Range: HD
Caller: Wayne West LC

Synopsis: Complete dance printed in Workshop.

Comment: The old tune made famous by the Mills Brothers and makes for interesting dancing. Danceable music and routines.

Rating: ☆☆☆

THAT OLD GANG OF MINE — Grenn 12116

Key: A Flat Tempo: 123 Range: HD
Caller: "Singin" Sam Mitchell LD

Synopsis: (Break) Allemande — alamo style — swing thru — box the gnat — pull by — allemande — allemande thar — shoot the star — right and left grand — promenade (Figure) Ladies chain — heads (sides) promenade halfway — lead right circle to a line — slide thru — eight chain three — swing fourth lady — allemande — promenade.

Comment: Very well played music. A very easy smooth flowing dance. The call has no word meter as the tune will not allow it but a caller can make up his own.

Rating: ☆☆☆

SING IT WITH ME — Top 25205

Key: G Tempo: 129 Range: HD
Caller: Jim Bauer LD

Synopsis: (Break) Four ladies chain — chain back



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Comment: A good tune and excellent music. Dance has lots of action.

Rating: ☆☆☆

LOCK MY HEART — Pulse 1001 *

Key: A Flat **Tempo:** 130 **Range:** HC
Caller: Bob Dawson LC

Synopsis: Complete call printed in Workshop.

Comment: A good tune. Well played but busy music and a good danceable routine.

Rating: ☆☆☆

ADIEU — Bogan 1225

Key: F **Tempo:** 128 **Range:** HB
Caller: Glenn Zeno LB

Synopsis: (Break) Circle — allemande — do sa do — men star left — partner right — allemande — weave — do sa do — promenade (Figure) Head ladies chain — heads star thru — pass thru — do sa do — swing thru — ocean wave — turn thru — allemande — do sa do — corner swing — promenade.

Comment: A good standard dance routine but tune lacks the drive needed to give it sparkle.

Rating: ☆☆☆

PUTTIN' ON THE STYLE — Grenn 12118 *

Key: D **Tempo:** 129 **Range:** HD
Caller: Ron Schneider LD

Synopsis: Complete call printed in Workshop.

Comment: Well played music and a tune with lots of drive. The dance is fast moving and the call has good word meter.

Rating: ☆☆☆

THE SUN'S GONNA SHINE — Kalox 1101

Key: F **Tempo:** 128 **Range:** HC
Caller: Harper Smith LC

Synopsis: (Break) Do sa do corner — swing partner — promenade — heads (sides) wheel around — right and left thru — cross trail — allemande — weave — do sa do — promenade — (Figure) Heads (sides) promenade halfway —

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CORRECTION! (SO SORRY)

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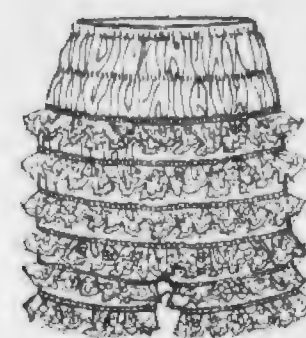
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right and left thru — square thru — sashay thru — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: Tune and music have a lot of drive. A good contemporary dance pattern.

Rating: ☆☆☆+

SUNSHINE NELLY — Top 25202

Key: A Flat

Tempo: 130

Range: HD

Caller: Paul Hartman

LD

Synopsis: (Break) Circle — allemande — do sa do — men star left — do sa do — allemande — right and left grand — promenade (Figure) Heads (sides) cross trail — round one — box the gnat — pull by — split two — round one to a

line — pass thru — U turn back — circle — allemande — promenade.

Comment: A good standard tune and routine that is quite easy. Word meter will take some practice for a caller to master.

Rating: ☆☆☆

HOEDOWNS

FIRE — Top 25203

Key: D

Tempo: 130

Music: Russal's Men — Banjo, Guitar, Drums, Bass

FOG — Top 25203

Key: G

Tempo: 130

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Rating: ☆☆

ROGER KNAPP

A true pioneer in the fields of contemporary square and round dancing, Roger Knapp passed away March 18 in a hospital near his home in Sulphur Springs, Arkansas. For many years Roger and Jean, his wife, shared their love of dancing with so many in the various areas in which they lived. His contributions to the activ-

ity will be felt for many years to come.

MORE ABOUT SQUARE DANCE INSTITUTES

The dates of the 15th Alberta Square Dance Institute at Banff School of Fine Arts are June 14-20. On the staff will be the Manning Smiths, Johnny LeClairs and Jon Jones'. Write Alberta Square Dance Institute Society c/o Irene Donnelly, 2835 - 25A St., S.W., Calgary 7, Alberta, Canada.

The Cherry Ridge Camp Grounds will have two full Square Dance Weeks, July 11-17 with Frannie Heintz and Jerry Salisbury and August

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HOW TO TEACH MODERN SQUARE DANCING... New 1969 edition: over 200 pages covering 30 complete lessons in detail: diagrams of basics, section on music and more: \$8.00 postpaid (Canada \$9.00; airmail U.S. \$9.25; airmail Canada \$10.50).

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8-14 with Manny Amor and Bill Dann calling. There will also be a 4th of July weekend Special with Singin' Sam Mitchell and Ken Anderson. A Labor Day Weekend Carnival of Callers will be M.C.'d by Dick Jones. In addition there will be Special Square Dance Weekends featuring a number of other callers. Write Cherry Ridge Camp Grounds, RD 3, Honesdale, Pa. 18431.

SQUARES FOR SINGLES

The Albany (New York) Single Squares meet 2nd and 4th Wednesdays, except during July and August, at the Southgate Elementary

School in Colonie. The caller is Frannie Heintz. For information contact Marion Armao (518) 283-2776 or Carl Pearson (518) 399-7221.

HOW MANY COLUMNS?

How many different square dance columns are being printed in the regular press thruout the United States — or even beyond? It would be interesting to know. Anyone who writes a regular column is invited to send in a sample to Square Dancing Magazine. The total will be reported later in the year.

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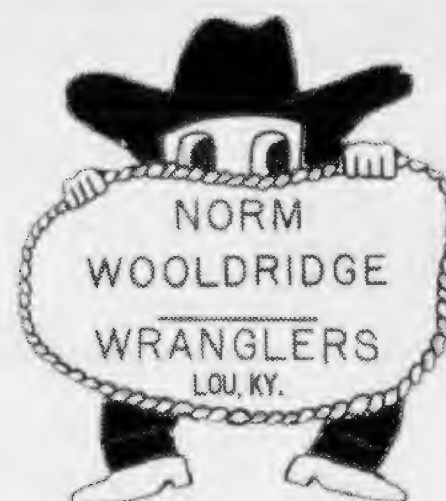
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SQUARE DANCE GEMS

In the New Square Dance Magazine, Lee Kopman writes, "Most callers know very little about challenge dancing. When asked to call a challenge tip, they rely on speed rather than variety in order to keep the dancers on their toes. This is absolutely unacceptable in the challenge field. The dancer has enough to remember without having to rush thru it. I have a feeling that dancers develop negative attitudes towards advanced level dancing because their exposure to it is inconsistent with

the real goals of the challenge movement. The real key to challenge is *variety*. Callers should be aware of this and it is their responsibility to present it to dancers in this manner. Remember, with leadership goes the responsibility of knowing 'what it's all about.' If as a caller you are approached to call challenge and you have no experience along these lines, admit it. After all, respect is built upon honesty."

PUBLICITY FOR DANCING SENIORS

The "kids over 50" get their fair share of publicity in their local press, it seems. In Sun

VACATION-INSTITUTES EXPOSED

Perhaps it may take tabloid headlines to convince some people that a world of square dancing enjoyment awaits them at a weekend or week-long square dance institute. Since 1951, when Sets in Order established its first ASILOMAR, several thousand square dancers have **come, danced, been captivated** by the place, the calling, the dancing, the food, the accommodations, the fellowship, the beauty of the surroundings, etcetera.

Asilomar is a "square dance island" located near Monterey, California. There is nothing to worry about, no meals to prepare, no wondering what you are going to do next. The plan is all there. Dancing in the morning, dancing in the afternoon, yak sessions squeezed in between and a party dance to some of the nation's most outstanding callers in the evening. You'll love the leadership, you'll enjoy the food, the fun, the afterparties.

(check these dates) **JULY 26-31, 1970** (there's still a little room)

The staff features Bruce Johnson, Earl Johnston (Conn.), Arnie Kronenberger, Manning and Nita Smith, Bob and Becky Osgood and introduces Don Armstrong of Florida and the Grand Cayman Island with a "special brand of challenge." In addition, a **CALLERS SCHOOL** conducted by Earl Johnston and designed to help improve the experienced caller and assist the caller just starting out, will run simultaneously and will be available to a limited number of applicants.

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No. 4942 "There Wouldn't Be A Lonely Heart In Town"

Called By: John Shallow



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No. 4742 "Osceola Rag"

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"Waltz of the Wabash"

By: Alvin & Mildred Boutillier

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City, Arizona, new officers of Sun City Squares were pictured in the Sun City News. In Yucaipa, California, the Sun printed an excellent story on the teaching and calling of Harry and Hilja Case for the benefit of dancing senior citizens. It almost looks as if the senior section has more fun than anybody.

POPULARITY PROOF

A top square dance festival is moving right into the same category as the top New York shows to which tickets are hard to get. The Washington, D.C. Festival, held every year

in March, is sold out months ahead. And "released" tickets held by those poor souls who somehow can't make it to the Festival are advertised in local club news sheets. The ringing telephone must be deafening!

Druthers

By Ellen Copeland — Pine City, Calif.

Square dancing's really fun for me,
I really have a fling
But I would rather Do Sa Do
Than do that Irish Swing!

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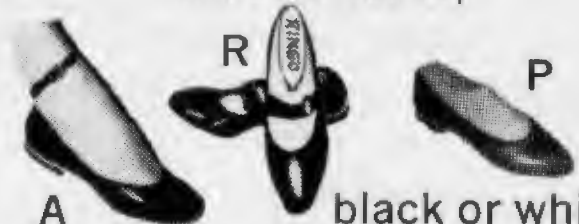
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By Evalée King — Fremont, Ohio

It's flowers that bloom in the Spring, they say
But square dancing's blooming, too.
Roundup, jamboree, festival, jubilee;
The choice is up to you.
Think of the wonderful, beautiful fun
If you could jet to *every one!*

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Genes and a Gem, play regularly for the club;
Great Leaders — Six past state association
presidents are active members; Great atten-
dance — 39 member-couples have six months
or more perfect attendance; Great board —
10 to 12 couples elected by secret ballot are
serving and no one who has been asked has
ever refused to serve; Great sellers — ticket

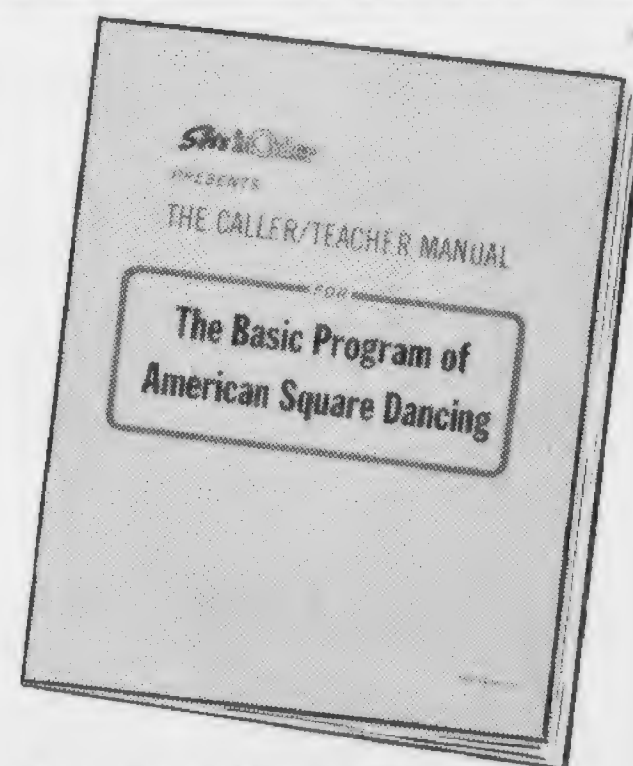
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ROUND THE WORLD of SQUARE DANCING

(Continued from page 35)

(the first of two existing square dance clubs in Ireland) celebrated their first anniversary on 29 January. The Waggonwheelers and class

members were guests. During the club's brief life they have appeared on British T.V.; made a trip to London for a square dancing weekend; participated in the Letterkenny Folk Festival with folk dancers from all over Europe and had special dances for U.S. holidays. Only three charter couples are left in the club — the Sid Arnolds, Bob Dunbars and Dave Mackeys but the club is still growing in size and capability.

Italy

The San Vito Grape Stompers, active with

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three squares and growing all the time, invite all visitors to Brindisi, Italy, to come and dance with them. Classes meet on Tuesday nights and club dancing is every Saturday at the Air Station Service Club.

Connecticut

Ledyard Squares will have their Spring Fling at Ocean Beach Park, New London on May 17. There will be a fashion show between two square dance sessions. Callers will be Earl Johnston, John Hendron and Garnet May. Rounds will be cued by the Joe Neugents. Write V.

Thompson, P.O. Box 64, Ledyard 06339.

— Norm Main

Colorado

The Denver Area Square Dance Council conducted a Leadership Training Meeting on April 19 in Arvada, with Jack and Dot Coryell as Chairmen. The Council will publish a new Leadership Manual as a follow-up.

Okinawa

The Rice Paddy Promenaders of Kadena Air Base have a "Caller Wanted" sign out. During the past year they have danced at three Inter-

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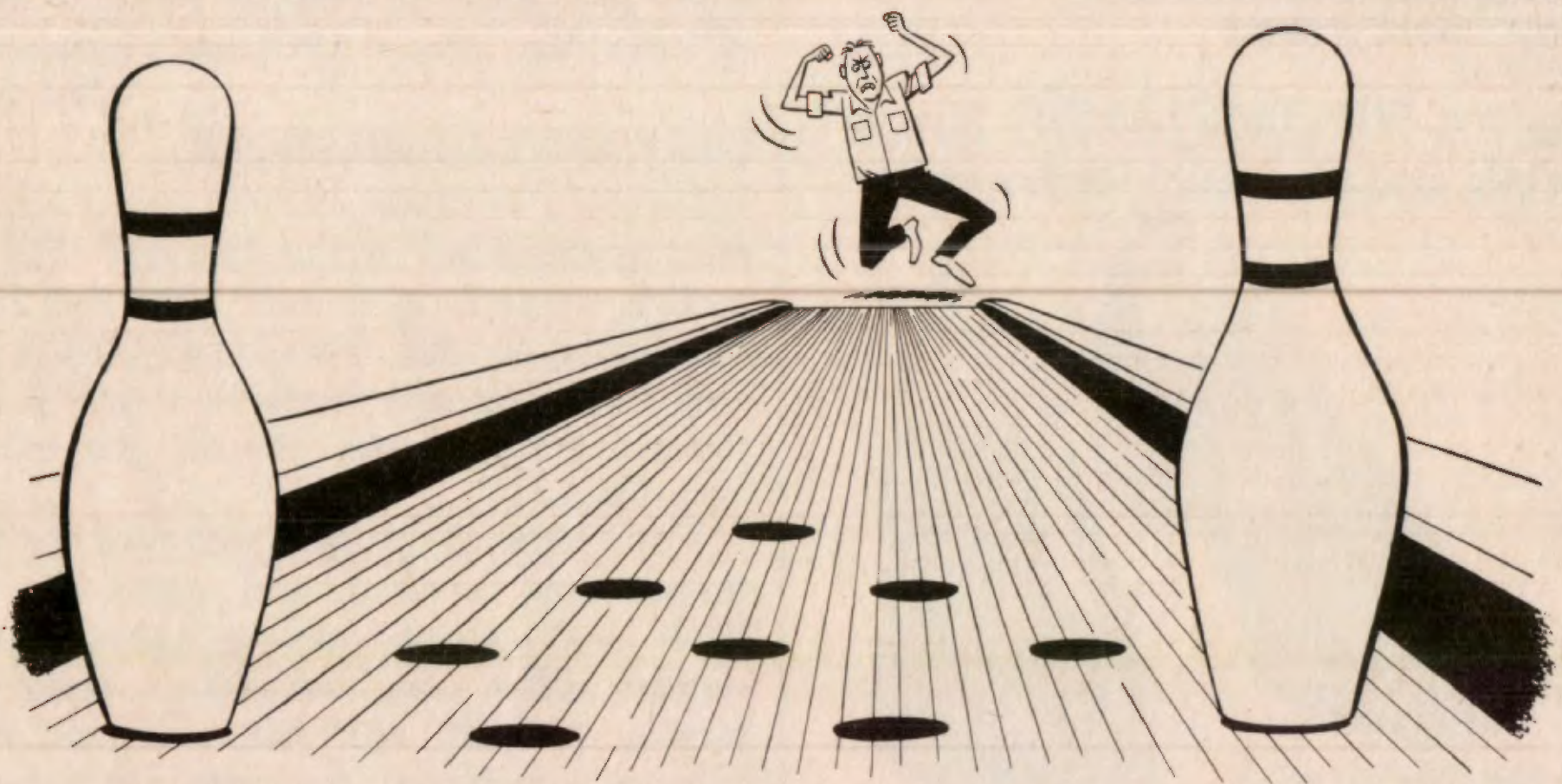
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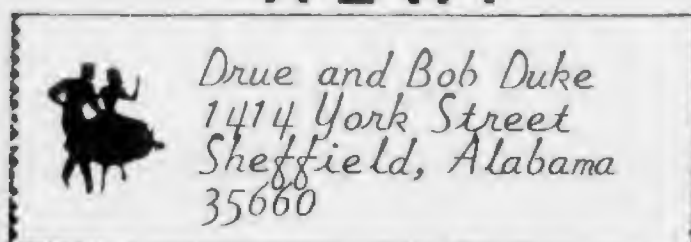
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national Folk Dance Festivals sponsored by the American-Ryukyuan Cultural Center and at the Okinawan Jaycees Anniversary. It is a lively group and callers on their way to Okinawa are asked to contact SMSGT D. Saxon, 824 Svs. Sq., Box 4 APO San Francisco 96239.
— Bob Harriman

(BIG DANCE SUGGESTIONS,
continued from page 19)

most appreciated by the dancers? Will you also include something to eat? Will this be available during or after the dance? Will it be finger food requiring only napkins or will it be something needing plates, utensils and extra tables and chairs?

Have enough people involved in the food preparation, serving and clean-up. Be sure there are enough serving tables, soft drink coolers, coffee urns, tea makers, trays, pitchers, serving utensils, etc. Ask everyone who contributes something to mark his container(s) with his name so they may be returned to the proper owners.

Appoint a telephone committee to remind those involved of the time, place and what it is they are bringing.

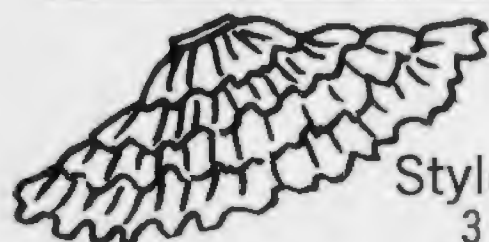
Be sure that the decoration and refreshment committees are publicly thanked for their work. Perhaps a note of appreciation will be in order from the club to some who have worked unstintingly for the affair.

At the Dance

Arrange for two strong club members to help the caller carry his equipment into the hall, set it up and then dismantle and carry it out after the dance.

When the caller and his wife arrive, be sure they are introduced to the club officers and dance committee.

Check with the caller's taw and see if she



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LEE
HELSEL

wishes to dance or sit out during the evening. If she is an active dancer, be sure that the club members are aware of this and that she is included in the dancing as much as she wishes.

The dance chairman should check with the caller on his plans for introducing him and his wife to the crowd, possibly just before the dance is to start. Also check with the caller as to the program for the evening, i.e. any announcements to be made, time of refreshments, time of any entertainment, etc.

At refreshment time, if it is a definite break in the dancing, be sure the caller and his taw are conducted to the refreshment table.

At the end of the evening, be sure to publicly thank the caller for the dance. Also a short note to the caller is not only courteous but may assure an open ear the next time you'd like his services.

Afterwards

Adequate club records of the activity will be a tremendous help the next time the club decides to plan a big event. These may be quite detailed or they may consist of no more

than a copy of the flyer with a few statistics noted on the back. Such information as expenses, income, attendance, names of those serving on committees and a brief listing of anything which may have turned out exceptionally well along with any major goofs to avoid the next time, will be worth a great deal to the next dance committee.

• • •

And so dear dancer, take heart and plunge on to your next big dance. But remember, a few moments of planning well ahead of time will make the event that much smoother, happier and more successful for all concerned.

SINGING CALL RATINGS

The computerized evaluation system used by Square Dance Platter Parade in Denver, Colo. came up with the following top-rated singing call records for the week ending February 28. Out of a possible 100 score, Puttin' on the Style (Grenn) and Good Enough for Me (Hi Hat) rated 96; That's a No No! (Windsor), 95; and Back to Donegal (Top), 93. This is one of two Denver rating services.

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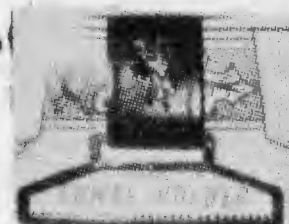
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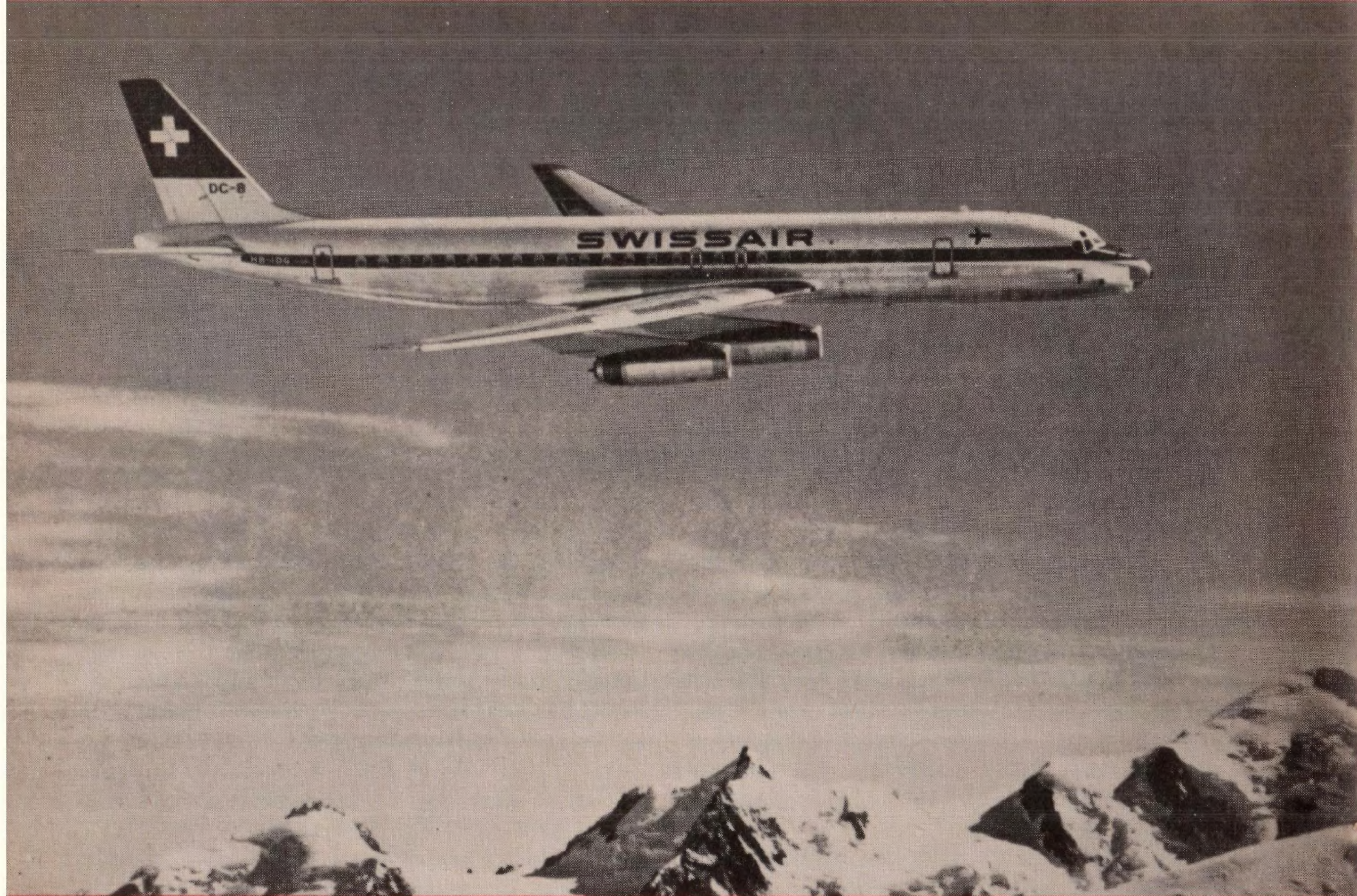
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Next, it's Spain, with our first stop Sevilla, its tomb of Columbus and its magnificent Moorish palaces. Our "palace" will be the Hotel Alphonse XIII. Next our fabulous tour across Spain through Cordova with a stay at Granada and finally to Madrid, where we will be staying at the Melia Madrid Hotel. Visits to Toledo, tours through the royal palace and the Prado are just a few of the many wonders included during our stay.

Then it's Italy, with two nights in Florence, home of Michelangelo and then on to the land of canals, Venice, for two days.

From Venice, we start our "Sound of Music" tour through Austria with our final destination, Vienna. Magnificent mountains, waterfalls and glaciers, verdant valleys, picnic lunches, evening entertainments all add to our store of memories. Our finale in Vienna includes a taste of Strauss and a visit to the famed Spanish riding school with its Lippizaner horses.

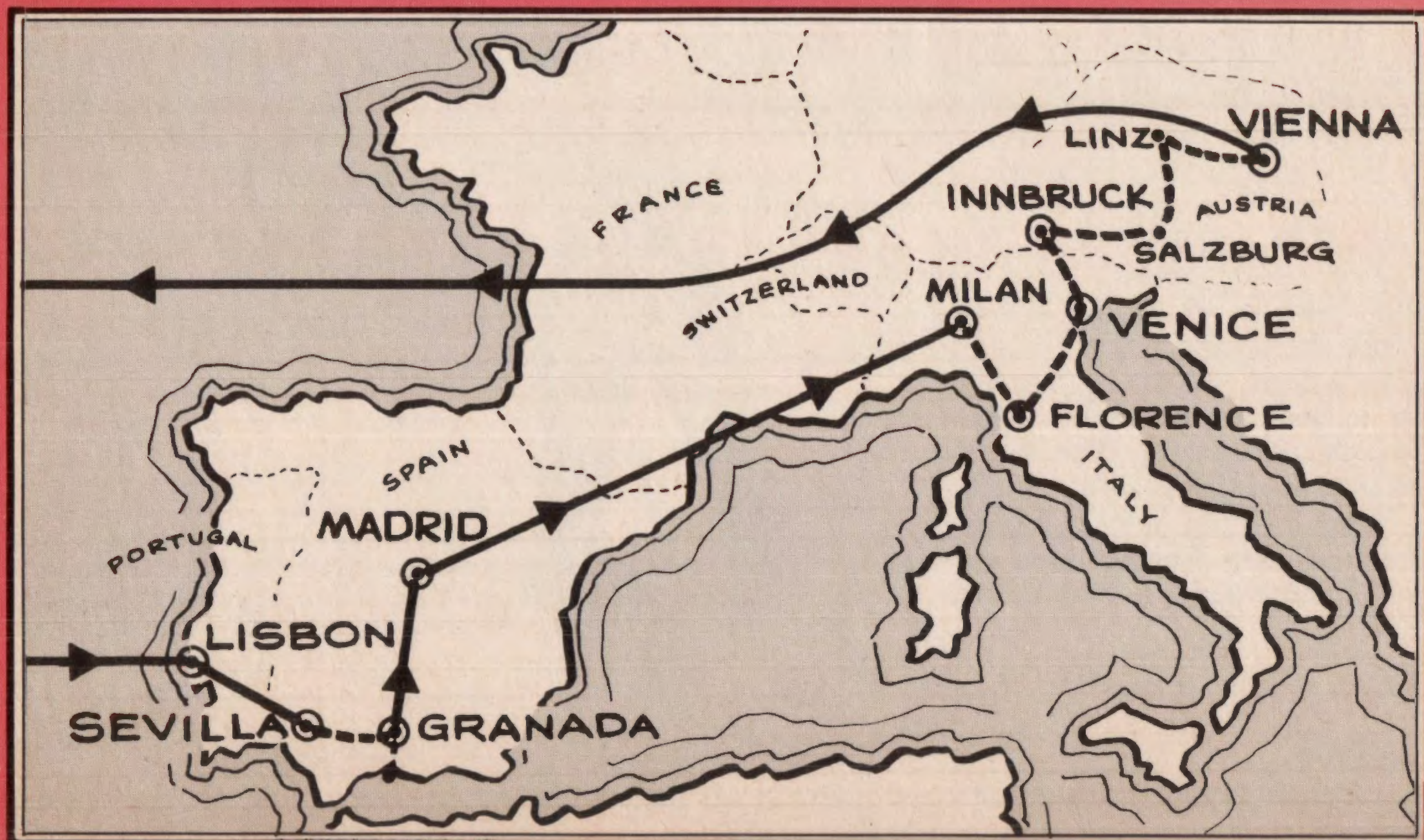
This is only a sample of the fun. The hotels are the greatest. Virtually everything is included in the one low price of \$995.00 per person (round trip from New York).

NOTE: This tour is at present on a waiting-list-only basis. We invite your inquiries.

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fashion feature



Kathy Helt is all set for a May festival in her lovely "grandmother's print" dacron — pale blue with a floral stripe and separate rose-pink velvet sash. The sleeves have elastic half-way down so they can be pulled up into puffs; are finished off with baby-pleated ruffles. The full skirt is five-tiered.

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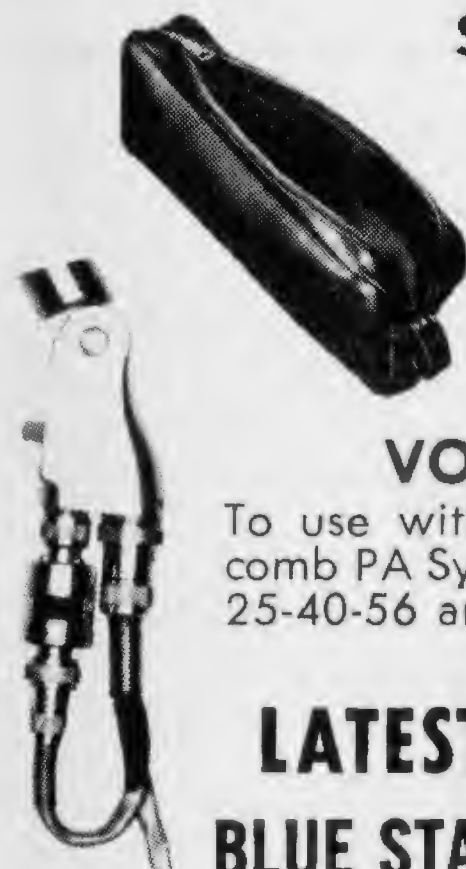
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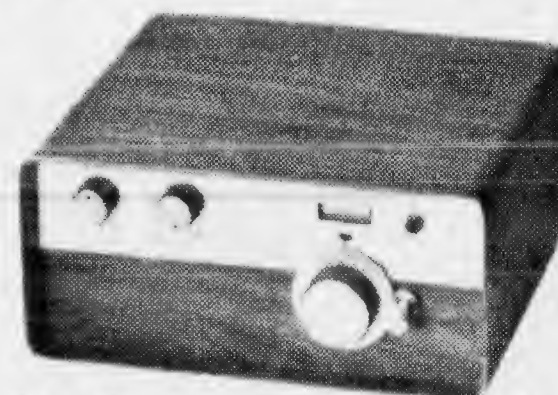
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